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A

CATALOGUE OF EARLY PRINTED BOOKS

VOLUME III

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AND ENGLAND

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EARLY PRINTED BOOKS
VOLUME III
FRANCE (END), THE NETHERLANDS, SPAIN, & ENGLAND

LONDON
PRINTED AT THE CHISWICK PRESS
1907

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*Of this Catalogue of Early Printed Books have
been printed Five copies on vellum, and
One Hundred and Seventy copies on paper.
All for private distribution. This copy
is No.*

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FRANCE—*continued*

PARIS EDITIONS OF THE HOURS OF THE BLESSED VIRGIN

565-596

The richly illustrated editions of the Hours of the Blessed Virgin, the issue of which began a little before 1490, form a group by themselves, apart from the ordinary productions of the Paris presses. The thirty-two books catalogued below have therefore been placed in a separate chronological sequence, in order that their place in the illustration and decoration of the Horae may be more clearly seen.

In addition to the Hours of the Blessed Virgin, from which they took their name, the Horae included much other matter useful to the devout laity. In a typical edition we may expect to find:

1. A KALENDAR, illustrated with pictures of the signs of the Zodiac and of the pastimes or occupations of each month. This is usually preceded by a figure of a man, with a jester crouching beneath his legs, and with indications of the parts of his body under the domination of the different planets. This is here called the Anatomical Man. Between this and the Kalendar usually comes an almanack showing the movable feasts for twelve, twenty, or more years ahead. These almanacks often continued in use for several years, and they are therefore no guide to the exact year in which an edition was issued.

2. CURSUS EVANGELII, four passages or "sequences" from the Gospels (John, i, 1-14, Luke, i, 26-38, Matthew, ii, 1-12, and Mark, xvi, 14-20), narrating the Incarnation, Annunciation, Adoration of Christ by the Magi, and Ascension. These were mostly followed by the story of the Passion, from John, xviii and xix, and sometimes by two prayers to the Blessed Virgin, beginning "Obsecro te, domina," and "O intemerata," also found, however, in other positions. This section is usually illustrated by pictures of the Evangelist S. John writing his gospel, or standing unhurt in the cauldron of boiling oil, and of the Betrayal and Crucifixion; less often by pictures of the Fall of Lucifer, or of Adam and Eve.

3. HOURS OF THE BLESSED VIRGIN. The prayers, psalms, and other passages from Scripture to be read at the different canonical hours were supposed to stand in some relation to the following events: Lauds to Mary's visit to Elizabeth; Prime to the Nativity; Terce, to the appearance of the Angels to the Shepherds; Sext, to the Adoration by the Magi; Nones to the Circumcision; Vespers to the Flight into Egypt; Compline to the Assumption of the Virgin and her coronation as queen of heaven. These events, therefore, are the usual subjects of the illustrations, but the Massacre of the Innocents is sometimes substituted for the Flight into Egypt, and the Death of the Virgin for her Assumption. Sometimes also a separate picture was made of the arrival of the Shepherds at the manger-bed at Bethlehem.

4. HOURS OF THE CROSS. Illustrated by a picture of the Crucifixion, or occasionally by one of the finding of the Cross by the Empress Helena.

5. HOURS OF THE HOLY GHOST. Illustrated by a picture of the Descent of the Holy Spirit on the day of Pentecost.

III

I

B

6. SEVEN PENITENTIAL PSALMS AND LITANY. Illustrated by a picture of David, mostly as he espies Bathsheba (with the occasional addition of a battle-scene showing the death of Uriah), or at the moment when he is offered his choice of punishments.

7. THE OFFICE OF THE DEAD, *i.e.*, the Vespers, Matins, and Lauds said over the corpse when placed in the choir. Various illustrations by pictures of the funeral service, of *les trois vifs et les trois morts* (three cavaliers, mostly engaged in hunting, meeting three skeletons) or of a single gallant meeting Death, of Dives and Lazarus, of the raising of Lazarus, and of the Last Judgement.

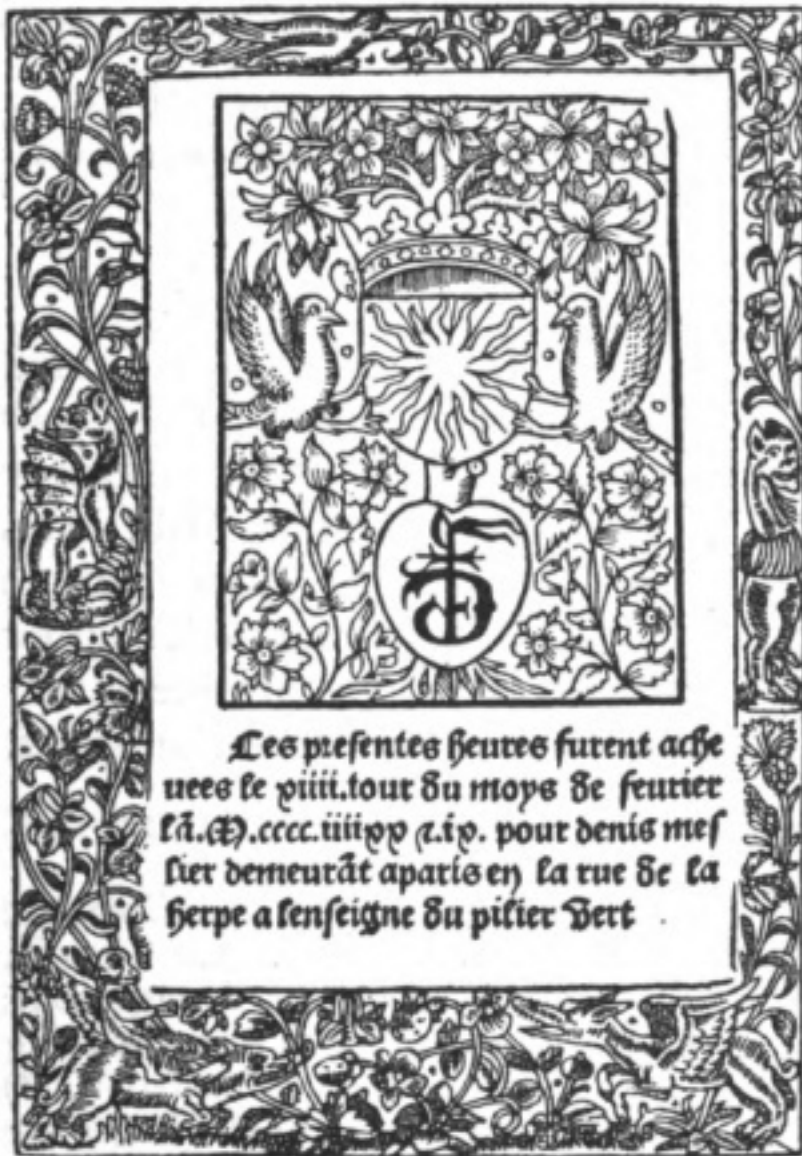
8. MEMORIAE, or suffrages to God and to various saints. Mostly illustrated by a picture of the Holy Trinity, and by smaller pictures of Christ and the various saints.

In addition to the larger pictures illustrating the different sections of the prayer-book, free use was made of pictorial border-pieces, mostly made up of several small blocks, each of them bearing a separate picture, or group of pictures. Sequences of these small pictures tell the story of the Creation, of Christ's Life and Passion, of the trials of Job, etc. Others are devoted to the dance of Death; others again to hunting or pastoral scenes.

The first illustrated editions of the Hours of the Blessed Virgin printed at Paris, were two commonplace little books, the first with ten, the second with eleven poor woodcuts, published by Antoine Vérard, on 21st August, 1486, and 7th July, 1487. The series of fine editions begins with the *Heures à l'usage de Rome*, completed by Jean Dupré on 4th February, 1489. For nearly three years Dupré and Vérard had the field to themselves, Dupré producing several small editions similar to those represented by Nos. 565 and 567 in this collection, while Vérard in his *Grandes Heures* (cf. No. 566) made a great advance on his previous essays. On 1st December, 1491, or perhaps in editions undated, but earlier than this, Philippe Pigouchet entered into competition with Dupré and Vérard with an *Heures à l'usage de Paris*, which gave little promise of his future success. One part of this edition was sold by Geoffroy de Marnef, who must have had a claim on the wood-blocks as two of them with some of the border-pieces were used for him again in an edition printed not by Pigouchet, but by Jean Morand (cf. Nos. 568 and 569). About 1496 Pigouchet gradually introduced a greatly superior set of large illustrations (see No. 571), and these were in turn supplemented by still finer additions in the course of 1498, the *Horae* of 22nd August and 16th September of that year representing his high-water mark (see Nos. 577-579). In 1497 Thielmann Kerver began printing *Horae*, with designs for the most part closely modelled on Pigouchet's, which had been already slavishly copied by Vérard. In the sixteenth century, after about 1502, the demand for novelty induced further changes, not for the better, in Pigouchet's work. Although his earlier work had already been copied in Venice for his subsequent editions, he sought models from the later renaissance art of Italy. These were copied in turn by the other firms, and after about 1510 the history of the *Horae* is one of rapid deterioration, accelerated by an attempted revival of illumination in printed books, which for the most part resulted in much cheap shop-work. The few editions of *Horae* by Geoffroy Tory, unhappily not represented in this collection, while full of the renaissance feeling, were an admirable protest against this deterioration, but did not avail to arrest it.

HORAE AD USUM ROMANUM. 1^a, missing. 122^b. Ces presentes heures furent acheuees le xiiii. iour du moys de feurier || lā. M.cccc.iiiixx. z. ix. pour denis meslier demeurāt aparis en la rue de la || herpe a lenseigne du pilier vert.

Paris:
Jean Dupré
for Denis
Meslier,
14 Feb.,
1489-90.



LAST PAGE, WITH DEVICE AND COLOPHON.



THE VISIT TO ELIZABETH. (SIG. A₇ VERSO.)

Octavo. [a], b, c, a-h⁸, i, k⁴, [A]⁸, B⁸, C¹⁰. 122 leaves; 21 lines. 113 (114) × 76 (-78) mm. G. L. Leaf 9 begins: Initiū scti euagelii scd'm iohēm.

1^a, title?; 2^a, Anatomical Man; 2^b, Almanach pour vingt ans (1488-1508); 3^a, Kalendar; 9^a, Sequences of the Nativity and Passion, followed by Prayers (Obsecro Te, O Intemerata, etc.); 25^a, Hours of the Virgin; 63^b, Penitential Psalms; 75^a, Vigils of the Dead; 92^b, Explicium hore beate marie virginis ad vsum romanum; 93^a, Hours of the Cross and Holy Spirit; 97^a, Suffrages of the Saints and private prayers, some in French; 122^b, device of Denis Meslier, and colophon.

Seventeen larger cuts, viz.: Anatomical Man (105 × 80 mm.); S. John Evangelist writing (70 × 47 mm.); Virgin and Child (72 × 48 mm.); Virgin and Dead Christ (72 × 48 mm.); Annunciation, with fixed border (111 × 80 mm.); Visitation, Nativity, Annunciation to the Shepherds, Magi, Presentation, [? Flight into Egypt,] Coronation of the Virgin, David and Goliath, Raising of Lazarus, Crucifixion, Pentecost, and S. Christopher (70-73 × 48 mm.).

Three small cuts of Evangelists, four of the Passion, twenty-one in the Suffrages, viz., God the Father (missing), the Son, Pentecost, the Holy Face, SS. Michael, John Baptist, John Evangelist, Peter and Paul, James, Stephen, Lawrence, Sebastian, Denis, Nicholas, Anna, Mary Magdalene, Katherine, Margaret, Barbara, Apollonia, Geneviève.

Sixteen border-pieces, of which fourteen contain birds, flowers, mythological beasts, etc., one angels, and one scenes from the life of the B. Virgin. Most of the pieces are solid, but some have been broken, perhaps for greater convenience in inserting the type.

Printed for Meslier by Jean Dupré. M. Claudin is, however, mistaken in saying that the cuts are the same as in the "Hore ad vsum romanum" by "Jo. de Prato" at the Bodleian.

Paris:
Jean Dupré
for Denis
Meslier,
14 Feb.,
1489-90.

This is one of the earliest books which Denis Meslier published. He issued also a *Horae* for the use of Bourges, in which, as in the present edition, the *Kalendar* begins at 1488. Other books assigned to him in the fifteenth century are editions of the "*Auctores Octo*," "*Paris et Vienne*," and lives of S. Fiacre and S. Geneviève. Meslier continued in business in the early years of the sixteenth century, his address at that time being at the Sign of the Three Pigeons, in the rue S. Jacques. For Jean Dupré, see *supra*, Nos. 492 and 495.

141 × 95 mm. Rubricated in red and blue; the pictures uncoloured. Imperfect, wanting leaves 1, 46, and 97 (sigs. a₁ c₈ A₁). From the Ashburnham collection (No. 2023 in the second sale, December, 1897), and that of Richard Bennett.

Old brown calf, ruled round edges in blind and gold, with a small ornament at each corner, and a stamp of the Crucifixion on the upper, and of the Virgin and Child on the lower cover.

566

A. Vérard,
20 August,
1490.

HORAE AD USUM ROMANUM. 1^a. Jesus soit en ma teste et mon entendement || Jesus soit en mes yeux ⁊ en mon regardement || [etc.]. 106^b [Device of Vérard]. Ces heures furēt acheuees en lhonneur de no||streseigneur ieuscrist: ⁊ de la glorieuse vierge ma||rie. Le .xx. iour daoust. Mil .cccc. quatre vings ⁊ || dix. Pour Anthoine verard libraire demourat a || paris. sur le pont nostre dame. a lymage .s. iehan || leuageliste. ou au palaiz au p̄mier pillier deuat || la chappelle ou len chante la messe de messeig-||neurs les presidens.

Quarto. A¹², a-1⁸, m⁶. 106 leaves; 28 lines. 201 × 140 mm. Macfarlane, 202.

1^a, verses; 1^b, Almanack from 1488; 2^a-4^b, *Kalendar*; 5^a-12^a, Prefatory lessons; 12^b-106^a, text; 106^b, colophon.

With borders to every page and fifteen large woodcuts, representing (5^a) the Creation; (12^b) the creation of Eve; (13^a) the Heavenly Conference and the Annunciation (see Claudin, ii, page 418); (17^a) the Visitation; (21^a) the Finding of the Cross (see Claudin, ii, page 405); (22^a) the Holy Spirit, in the form of a dove, brooding over a fountain from which water is being drawn; on a scroll are the words "*Veni s̄acte spiritus*"; (23^a) the Visitation, repeated; (24^a) double cut, in the upper part the adoration of Christ by the Blessed Virgin, in the lower the adoration by the Shepherds; (27^a) the Angels and the Shepherds (cf. No. 575); (29^b) the Magi; (32^b) the Circumcision (see Claudin, ii, page 416); (35^b) the Massacre of the Innocents (cf. No. 575); (39^b) Coronation of the Virgin; (50^b) David on horseback, bearing the words, "*Tibi soli peccavi*"; (61^a) funeral service.

On vellum. 250 × 170 mm. The woodcuts are coloured. A fine coat of arms painted on a leaf of vellum is inserted at the beginning. From the Irwin collection. Old green velvet, with silver clasps.

567

Unknown
Printer,
with borders
from stock
of Jean
Dupré,
c. 1492.

HORAE. 1^a. KL Ianuier a xxxi iour; 13^a. Initium sancti euangelii: secūdum || iohannem Gloria tibi domine. || 17^a. [D]Om̄ie labia mea || apies. End. 88^a. [Q]uatre temps vigiles iuneras || et le quaraeme entierement.

Octavo. a-1⁸. 88 leaves; 17 lines. 97 (with borders 108) × 66(-70) mm. 9^a begins: KL Septembre a xxx iours.

1^a, *Kalendar*; 13^a, Sequences of the Nativity and Passion from S. Mark; 17^a, Hours of the Blessed Virgin; 47^b, Penitential Psalms and Litany; 59^b, Vigils of the Dead; 81^a, Prayer to the Virgin (*Obsecro te*), followed by Suffrages of the Saints; 87^b, the Commandments in French verse; 88^b, Hymn to the Virgin (*Aue regina celoꝝ*), etc.

Three cuts representing the Annunciation (60 × 42 mm.); Angel offering choice of punishments to David (62 × 45 mm.); Death threatening a gallant (62 × 45 mm.). These are surrounded by floral borders, some of which are found in a more perfect condition in Jean Dupré's "*Hore ad vsum romanum*," in the British Museum (IA 39817).

Printed in two types, both of which resemble types in possession of Dupré, without being identical with them. The affinity of these Hours appears at first sight to be with the first rude attempts by Antoine Vérard to illustrate *Horae*, in 1485 and 1486, and the absence of

diderit et baptizatus fuerit: saluus erit. qui vero nō crediderit condēnabitur. Signa autem eos qui crediderint hec sequentur. In nomine meo demonia efficiēt linguis loquentis: uis: serpētes tollēt. et si mortiferum quid biberint nō eis nocebit. Super egros manus imponent: et bene habebūt. Et dñs quidem iēsus postq̃ locutus est eis: assumptus est in celum: et sedet a dextris dei. Illi autē profecti predicauerunt ubiq; dño co-operante et sermonem confirmāte sequentibus signis. Deo gratias.

PAGE OF TEXT. (SIG. B₈ VERSO.)



THE ANNUNCIATION. (SIG. C₁ RECTO.)



DEATH AND THE GALLANT. (SIG. H₈ VERSO.)

nanit aurem suā michi et in diebus
meis inuocabo. Circūdederūt me
dolores mortis: pericula inferni in-
uenerunt me. Tribulationē et dolo-
rem inueni: et nomen dñi inuocauit.
O dñe libera animā meam. Miseri-
coris dñs et iustus et deus noster mi-
seretur. Custodiens paruulos dñs:
humiliatus sū et liberauit me. Con-
uertere aia mea i requiē tuā q̃a dñs
bñfecit tibi. Quia eripuit animam
meā de morte oculos meos a lachry-
mis: pedes meos a lapsu. Placebo
dño in regione uiuorū. Requie etnā
dona eis dñe et lux ppetua luceat eis.
Placebo dño in regione uiuorū.
Heu me. Ad dñm cū tribula-

PAGE OF TEXT. (SIG. H₄ RECTO.)

567. HORAE. PARIS: UNKNOWN PRINTER, C. 1492.

Paris:
Unknown
Printer,
with borders
from stock
of Jean
Dupré,
c. 1492.

any headings to the different Hours, as well as of a title-page and colophon, give the book an early appearance. It must be placed, however, after the edition by Dupré in which parts of the borders appear in a more perfect state, and can thus hardly be earlier than 1491 or 1492. It is apparently the work of some small printer who obtained some of Dupré's materials.

As regards the diocese in which the Horae was intended to be used, in the Calendar (which is only a scantily supplied list) we find Martin and Gatien, each twice, which suggests Tours; Menge and Severin (Bordeaux), Lezin and Aubin (Angers), Julian (Le Mans), and Hilary (Poitou). In the Litany there are supplications to SS. Julian, Turibius, Pavatius, Alderic, and Bertrand, all saints of Le Mans, and SS. Martin, Gatien, and Lidoire of Tours. The use was, therefore, that of the country formerly owned by our Angevin kings, in the proximity of Angers, Le Mans, and Tours. To the old English connection we may attribute the appearance of Anselm, Cuthbert, and King Oswald in the Calendar.

On vellum. 130 x 86 mm. From the Bennett collection. Red morocco, by Niedrée.

568, 569



TITLE-PAGE, WITH DE MARNEF'S DEVICE.

J. Morand
for G. de
Marnef,
12 Feb.,
1492-93.

HORAE AD USUM ROMANUM. 1^a. Hore ad vsum romanum. 112^a. Ces presentes heures a lusaige de ro||me furent acheuees a Paris par Jehan || morand: le xii. iour de feburier . Lan mil || CCCC . iiiixx . et xii . pour Ioffroy de || marnef libraire/ demourat audit lieu en || la grat rue saint Iaques a lenseigne du || pellican.

Octavo. A⁴, Aa⁸, B⁸, a-l⁸ (sheet a signed a₁₁ on the third leaf. 112 leaves; 23 lines. 145 × 99-100 mm. Leaf 9 begins: f iustini presbyteri.

Paris:
J. Morand
for G. de
Marnef,
12 Feb.,
1492-93.

1^a, title and de Marnef's device; 1^b, Almanach pro xvii. annis (1492-1508); 2^b, Anatomical Man; 3^a, Kalendar; 13^b, Sequences of the Nativity and Passion; 24^b, Hours of the Virgin Mary, Matins of the Cross and Holy Spirit; 66^a, Penitential Psalms; 76^b, Vigils of the Dead; 93^b, Suffrages of Saints; 112^a, colophon; 112^b, blank.

Nineteen larger cuts, viz., Anatomical Man (110 × 77 mm.), S. John Evangelist, Betrayal, Tree of Jesse, the usual ten cuts for the Hours of the Virgin, Cross, and Holy Spirit, the last being of the Coronation of the Virgin, each measuring 110 × 71 mm., and showing the New Testament subject in the upper half, and two Old Testament prefigurations in the lower; David and Goliath (in two compartments), the Three Cavaliers and Three Skeletons (separate cuts), the Holy Trinity, and Vision of S. Gregory. Of these cuts, which all measure 110 or 111 × 71 mm., those of S. John and of the Holy Trinity are from the Pigouchet-Marnef edition of December, 1491, the rest differing.

The smaller cuts are three of the Evangelists, and in the Suffrages a set of nineteen, as in the Pigouchet set of August, 1498, omitting the Deposition, Crucifixion, and SS. Claudius, Anthony, Julian, Anna, and Apollonia.

The border cuts include five blocks of the Creation (lettered a-e), eighteen (f-z) of the Gospel History from the Birth of the Virgin to the Entry into Jerusalem, a continuation of this set in twenty-two blocks (a-k, m-z), from the Entry into Jerusalem to the appearance of Christ to Mary Magdalene in the Garden. These, with the appropriate foot-pieces and other blocks, are taken from the Hours for the use of Paris, printed by Pigouchet for de Marnef in December, 1491; but the arrangement of the blocks is very irregular. The head-pieces and inner side-pieces are different, and in each case end in corner-pieces extending round the adjoining sides, and showing heads of Christ and the saints, also grotesque animals. The numerous bends in these border-pieces show clearly that they were cut in metal. Nothing seems known of Jean Morand. Geoffroy de Marnef published from 1481 to 1518.

On paper. 178 × 124 mm. Rubricated in red. The cuts and borders lightly but carelessly coloured.

From the collections of Geo. Tho. Robinson and Richard Bennett, with their book-plates. Original brown calf, ruled into lozenges inside a rectangle with small stamp of a fleur-de-lis or eagle within each lozenge.

Another copy.

A duplicate of the above, with slight differences in the signatures, the first and third sheets being unsigned (signatures have been added by hand), and the fourth signed a on the first leaf instead of a₁₁ on the third.

On vellum. 168 × 117 mm. Rubricated in red, blue, and gold. The pictures uncoloured. From the Bennett collection. The name "Joannes Seuerin" is written at the end of the colophon. Modern parchment binding.

570

HORAE AD USUM ROMANUM. 100^a, line 19. Ces presentes heures a l'usage de Rō-me ont este Imprimees par Philippe py-gouchet Libraire de l'uniuersite de Paris. demourant en ladicte uniuersite en la Rue de la harpe deuant saint cosme. ||

Pigouchet,
[1495].

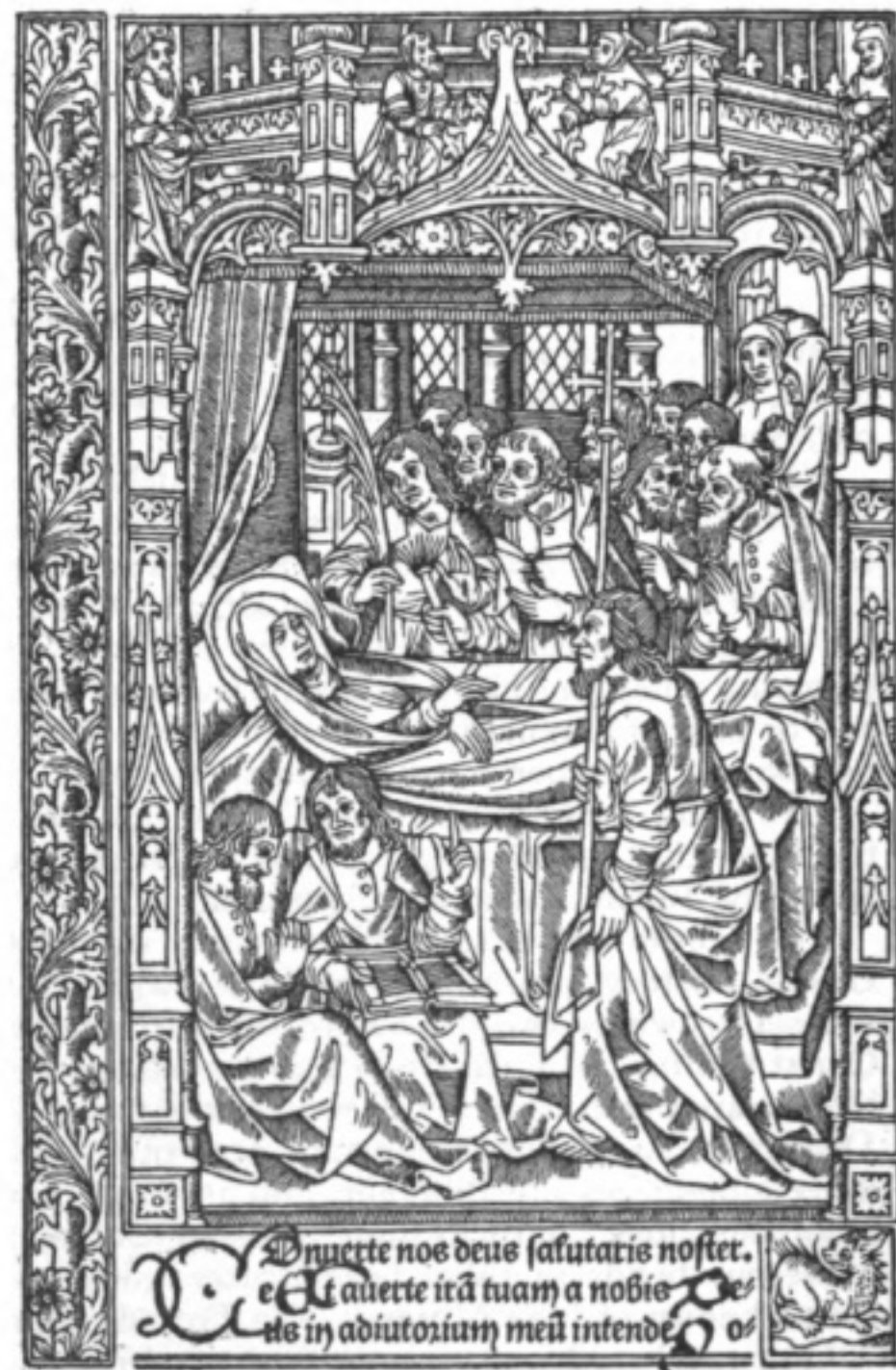
Octavo. A-I⁸, K⁴, L-N⁸. 100 leaves; 24 lines. 131 × 88 mm.

1^a, Device of Pigouchet; 1^b, Almanack for twenty-one years [1488-1508]; 2^a, Anatomical Man; 2^b-8^a, Kalendar; 8^b-100^a, text; 100^b, blank.

Philippe Pigouchet was a workman in the employment of Caillaut and Martineau in 1483. He started as a master-printer in 1488, and is said to have worked till 1526, though no book of his is known after 1512. The "Horae ad usum Parisiensem" finished on 1st December, 1491, and sold jointly by him and de Marnef still appears to be the earliest dated edition from his press in any accessible library, but it is not improbable that it was preceded by undated editions. In the course of 1495 Pigouchet began issuing new editions every few months,



S. JOHN. (SIG. A₃ VERSO.)



DEATH OF THE VIRGIN. (SIG. E₇ VERSO.)



PAGE OF TEXT, WITH PART OF DANCE OF DEATH.
(SIG. H₃ VERSO.)



PAGE OF TEXT, WITH SCENES FROM LIFE OF THE VIRGIN.
(SIG. K₃ RECTO.)

Simon Vostre acting as their publisher. Pigouchet had thus little time left for ordinary printing, but he produced about thirty other incunabula, among them being an illustrated edition of Gringore's "Chasteau de Labour," with numerous woodcuts apparently from the hand of one of the artists of his *Horae* of 1498.

Paris:
Pigouchet,
[1495].

This edition, which was not available for comparison with the other *Horae* at the time that the latter were in London, has fifteen larger illustrations. From the fact that it was not published by Simon Vostre it is possible that it may be of an earlier date than that here assigned to it. (Cf. Brunet, v. p. 1574.)

On vellum. 166 × 105 mm. This copy belonged to Marshal Strozzi, whose arms are illuminated at the foot of leaf 16. It was then in the library of Catherine de Médicis, afterwards in the Royal Library, and passed into the collection of the Comte de Boutourlin, whose book-plate is inside the cover. From the Irwin collection. Old French red morocco.

571

HORAE AD USUM ANDEGAUENSEM. 84^b. Ces presentes heures a l'usage Dāgiers || furent acheuees le . xv . iour de freuier [sic]. Lā || mil . cccc . iiiixx . et xvi. Pour Simō || vostre libraire demourāt a paris en la rue || neuue nostre dame a limage saint Jehan || leuangeliste.

Pigouchet
for Vostre,
15 Feb.,
1496-97.

Octavo. a-k⁸, 1⁴. 84 leaves; 26 lines. 140 (138) × 92 mm. A small "aa" printed on the first leaf of each quire except the second. Gothic letter.

1^a, Pigouchet's device, without title; 1^b, Almanach pour xxi. an. (1488-1508); 2^a, Anatomical Man; 2^b, Kalendar; 8^b, Sequences of the Nativity and Passion; 16^a, Hours of the B. Virgin with Matins of the Cross and Holy Spirit; 41^b, Penitential Psalms; 49^a, Vigils of the Dead; 63^a (second paragraph), colophon: Expliciunt hore beate Marie virginis || secundum vsum ecclesie Andegauensis, followed by Suffrages of the Saints, and private prayers, some of them in French.

Fourteen large metal cuts, viz.: Anatomical Man (85 × 45 mm.), Martyrdom of S. John, Betrayal, Annunciation, Visitation, Crucifixion, Nativity, Annunciation to the Shepherds, Magi, Presentation in the Temple, Flight into Egypt, Death of Virgin, David and Bathsheba, and Dives and Lazarus (125-127 × 79 mm.), all from Pigouchet's second set, introduced in 1495-1496.

With small cuts of SS. Matthew, Mark, and Luke in the Sequence of the Nativity. There are no figures of Saints in the text of the Suffrages, the cuts being placed in the outer border.

The inner border and head- and foot-pieces are in single blocks. The outer border is made up sometimes of four blocks of 35 mm. each, sometimes of three such blocks, with two ornamental half-blocks between them. The chief sets are a series of twenty-seven triple side-blocks, and foot-pieces illustrating the lives of the Blessed Virgin and Christ, and fourteen triple side-pieces (ten of men and four of women), of the Dance of Death, with corresponding foot-pieces of the Life of Job. In the Kalendar and Suffrages of the Saints the appropriate figure-blocks are pieced out with grotesques with dotted backgrounds. On 65^b, 66^b, 67^a, floral blocks are used from an older set.

The triple border-pieces representing the Dance of Death were one of the additions made by Pigouchet to his *Horae* during 1495 and 1496. In August, 1496, he had ten triple side-pieces of men and three of women; in September four more triple side-pieces of women were added, one other in January, 1497, two more in March, and two more in August, making twelve triple pieces showing thirty-six of death's female victims in all. Presumably while this edition was being printed some of the blocks were wanted elsewhere, as fewer of them are used here than in the edition of 23rd January.

Simon Vostre, for whom Pigouchet printed this and many other *Horae*, worked as a publisher from 1486 to 1520. Although Pigouchet was his principal printer, he employed also Gering and Rembolt, Baligault, Higman, and Kerver. His publications were mainly service-books, but he issued also a few religious works, and it was for him that Pigouchet printed Gringore's "Chasteau de Labour."

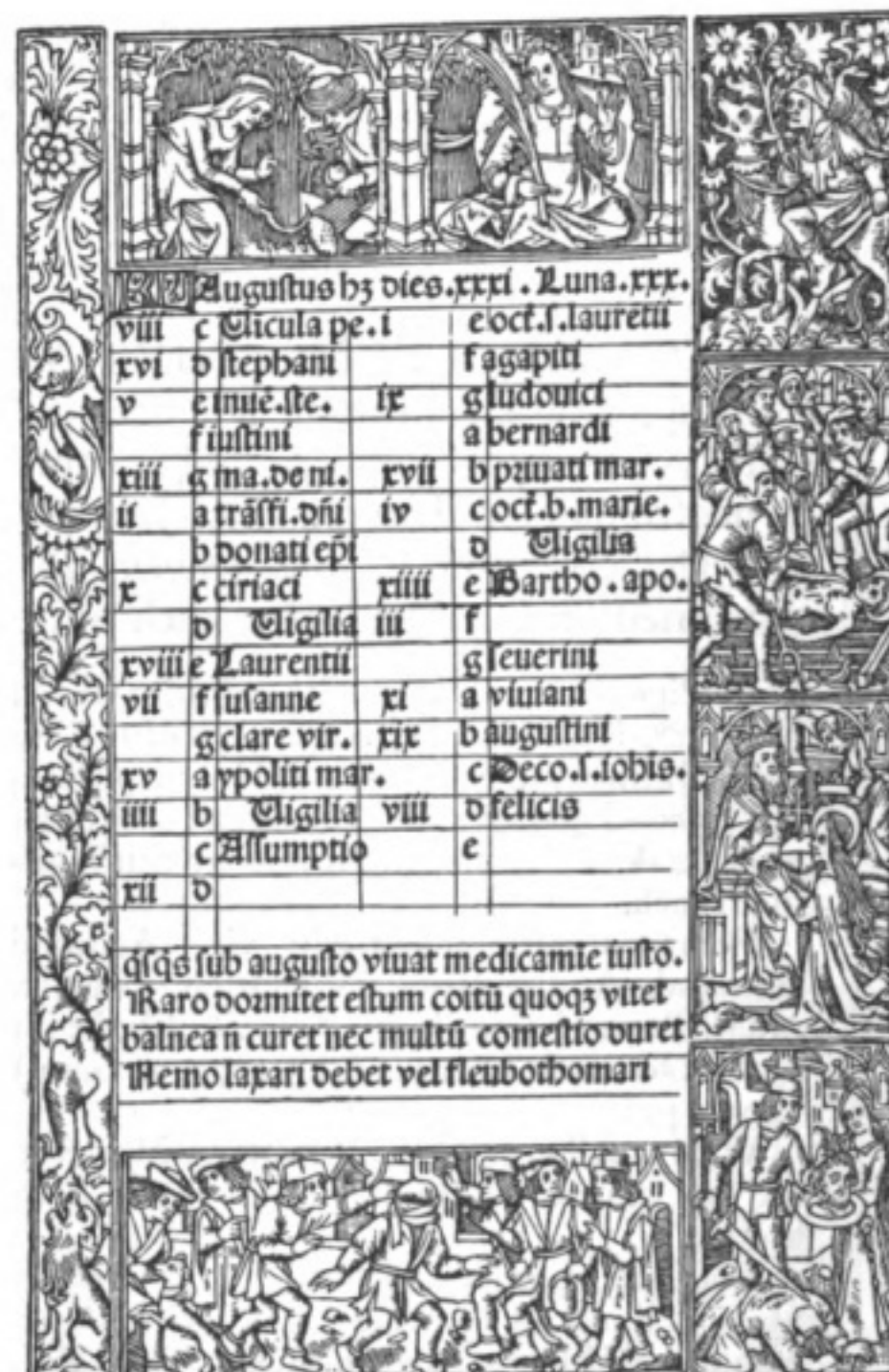
On paper. 163 × 109 mm. Rubricated in blue, red, and gold; pictures uncoloured. From the Bennett collection. Brown calf, stamped in gold and blind with ecclesiastical architectural designs of the middle of the nineteenth century. On the lower cover is inserted a silver cross.

Paris:
Pigouchet,
for Vostre,
17 April,
1497.

HORAE AD USUM ROMANUM. 1^a. Ces presentes heures a lusaige de
Romme furent acheuees le . xvii . iour de Auril . Lan . [Mil] cccc . iiiixx . et ||
xvii. pour Simon uostre Libraire demourât a la rue neuue a lenseigne saint
Jehan leuangeliste.



KALENDAR FOR JULY, WITH FIGURES OF THE SAINTS
OF THE MOUNT AND OF A GAME LIKE "ORANGES
AND LEMONS."



KALENDAR FOR AUGUST, WITH GROTESQUE FIGURES
OF SAINTS AND OF A GAME LIKE "BLIND MAN'S
BUFF."

Octavo. a-1⁸. 88 leaves; 27 lines. 140 × 90-93 mm. A small r (for Rome) printed on the first leaf of each quire (except a) in a line with the signature. 9^a begins: In principio erat verbum. Gothic letter. Pigouchet's types 2, 3, 4, 5. Proctor, 8189.

1^a, title, with Pigouchet's device; 1^b, Almanach pour xxi. an. (1488-1508); 2^a, Anatomical Man; 2^b, Kalendar; 8^b, Sequences of the Nativity and Passion, etc.; 16^a, Hours of the B. Virgin, with Matins of the Cross and Holy Spirit; 48^a, Penitential Psalms; 56^b, Vigils of the Dead; 70^b, Suffrages of the Saints; 81^a, Prayers for use on different occasions, with instructions in French, etc.; 88^b, colophon: Ces presentes heures a lusage de Rolme furent acheuees le . xx . jour de Mars || Lan [Mil] cccc . iiiii . xx τ xvi. pour Silmon Vostre Libraire demourant a paris || en la rue neuue/ a lenseigne saint Jehan || leuangeliste.

Fifteen large cuts, viz., the fourteen enumerated under the edition of February, 1496-1497, with that of the Descent of the Holy Spirit from the same set. With only the three small

cuts of the Evangelists in the text, as in the edition for the use of Angers. The borders also are mainly the same, but (i) there are ten triple side-pieces of the Dance of Death for Women instead of only four; (ii) in the Kalendar are twelve foot-pieces, representing the diversions or occupations of the month, (iii) the old floral borders used on leaves 65-67 of the Angers edition do not appear.

On vellum. 176 x 112 mm. Rubricated in blue, red, and gold; pictures uncoloured. From the Bennett collection. Brown calf, tooled in blind in the centre, with a border in gold (nineteenth century).

Paris:
Pigouchet,
for Vostre,
17 April,
1497.

573

HORAE AD USUM ROMANUM. 1^a. Hore intemerate xgis Ma||rie secundū vsum Romanū ad || longū sine require: cum ppara||tōe misse et q̄ndecī psalmis i of||ficio feriali dicendis. 108^b. Colophon. Ces presentes heures a lusage de Rō||me furent acheuees le . xv Iour de Iuil||let . Lan . M . CCCC . iiiixx . z xvii . p || Maistre Iehā philippe. pour Thielmā || Keruer . Libraire demourāt a Paris sur || le pont saint Michiel a lenseigne de la || Licorne.

Jean
Philippe,
for Kerver,
15 July,
1497.



S. JOHN, WITH BORDER PICTURES OF SAINTS AND ONE OF THE TOKENS OF JUDGEMENT.
(SIG. A₈ VERSO.)



THE ANGELS AND THE SHEPHERDS, WITH BORDER PICTURES OF SAINTS AND DEVILS.
(SIG. D₇ VERSO.)

Octavo. [a] b-n⁸, o⁴. 108 leaves; 25 lines. 136 (137) x 89 (90) mm. Large R (for Rome) on first leaf of the second and following quires in a line with the signature. 9^a begins: vita erat: et vita erat lux, etc. Philippe's types 5, 12, 13. Proctor, 8241.

11

C 2

Paris:
Jean
Philippe,
for Kerver,
15 July,
1497.

1^a, title and Kerver's device; 1^b, Almanach pour .xxvii. An. (1494-1520); 2^a, Anatomical Man; 2^b, Kalendar; 8^b, Sequences of the Nativity and Passion; 16^b, Hours of the B. Virgin; 54^b, Penitential Psalms; 81^b, Hours of the Cross; 83^b, Hours of the Holy Spirit; 85^b, Suffrages of saints and private prayers, some in French.

Sixteen larger cuts, viz., an Anatomical Man (94 × 71 mm.), and fifteen, measuring 77 × 56 mm., representing the Martyrdom of S. John, Betrayal, Annunciation, Visitation, Nativity, Annunciation to the Shepherds, Magi, Presentation, Flight into Egypt, Coronation of the Virgin, Anointing of David, Scourging of a Naked Man, Crucifixion (used twice), Pentecost, and Holy Trinity (the Father, Son, and Holy Dove). The subjects of the smaller cuts are as



THE FLIGHT INTO EGYPT, WITH BORDER PICTURES
FROM THE LIFE OF CHRIST.
(SIG. C₆ VERSO.)



THE CORONATION OF THE VIRGIN. BORDER PICTURES
FROM THE LIFE OF CHRIST AND OLD TESTAMENT
TYPES. (SIG. F₁ RECTO.)

573. HORAE AD USUM ROMANUM. PARIS: JEAN PHILLIPE, FOR KERVER, 1497.

enumerated under Pigouchet's edition of August, 1498, with the substitution of S. Francis for S. Julian, and the addition of S. Geneviève.

The chief border cuts used are combinations of the figures of Saints (measuring 32 or 38 × 22 mm.) also found in the text, with foot-pieces of the different orders of the Church (the Pope and Cardinals, Emperors, Kings, Bishops, Monks, etc.), a set of five side-pieces with corresponding foot-pieces of the Creation, a Biblia Pauperum or Life of Christ with Old Testament types extending in this edition to thirty-two side-pieces (with foot-pieces of the Prophets), and finished in the thirty-third by four small pieces from a set of the Passion, and a set of six side-pieces, with foot-pieces representing the Fifteen Tokens and Last Judgement.

Jean Philippe, or Johann Philippi, of Kreuznach, near Cologne, printed at Paris from 1494 to 1529, having as his partner for the first two years Georg Wolf. Thielman Kerver, of

Coblentz, worked at Paris from 1497 to 1522, at first as a publisher, but very soon printing his own books.

On paper. 170 × 112 mm. Rubricated in blue and red; pictures uncoloured. From the Bennett collection. Original brown calf, each side stamped in blind with three broad perpendicular fillets, enclosed in a border of a diamond pattern. Edges gilt and gauffered.

Paris:
Jean
Philippe,
for Kerver,
15 July,
1497.

574

HORAE AD USUM SARUM. 1^a. Hore beate Marie *vg'ls* || secundū vsum Sarum. 132^b. Hoc presens officium beate marie cū || multis deuotis suffragiis ad vsum sa- || ru3 finita sunt. Anno domini millesimo || quadringentesimo nonagesimo septimo || Pro iohanne ricardo mercatore librario || rothomagi commoranti iuxta magna3 || ecclesiam beate marie.

Octavo. [a] b-q⁸, r⁴. 132 leaves; 25 lines. 137 × 88(-90) mm. Gothic letter. Hain, 8862. 9^a begins: chil. Quod factū est in ipso, etc. Philippe's types 5, 12, 13. Proctor, 8242.

Jean
Philippe,
for Kerver
and Jean
Richard
of Rouen,
1497.

1^a, title, and Kerver's device; 1^b, Almanach pro .xxvii. Annis. (1494-1520); 2^a, Anatomical Man; 2^b, Kalendar; 8^b, Sequences of the Nativity and Passion; 16^b, Hours of the Blessed Virgin and of the Cross, followed by Prayers to the Virgin, Fifteen Oes, and other devotions, some in English; 74^b, Penitential Psalms; 87^b, Vigils of the Dead; 112^a, Psalms of the Passion, followed by Prayers; 130^b, line 11: The contentis of thys booke; 132^b, colophon.

Fifteen larger cuts, viz., those of the July edition with the omission of the Holy Trinity and Pentecost, and a cut, measuring 110 × 71 mm., of the Vision of S. Gregory.

The small cuts in the text are the three Evangelists, five cuts of the Passion, and three of the Trinity. Also a cut of the Crown of Thorns, measuring 44 × 30 mm.

The border-pieces include all those used in the July edition, but the Biblia Pauperum now extends to thirty-seven side-pieces, ending with the Resurrection.

On vellum. 164 × 107 mm. Rubricated in red, blue, and gold. The title-page, larger pictures and borders surrounding them, coloured by hand. From the Bennett collection. The leather of the original binding has been stripped off, and the boards are now covered with brown damask.

575

HORAE AD USUM ROMANUM. 2^b. Almanach pour xxi. an. 8^b. Initium sancti euangelii secundum Iohannem || Gloria tibi domine. 16^a. [D]Omine labia mea aperies [E]t os meū annūcia- || bit laudē tuā; 48^a. [D]Omine ne in furore tuo arguas me: neq. in || ira tua corripas me. 92^b, line 21 (end) . . . p || enniter viuere valeamus. Qui viuus.

Octavo. [A]-L⁸, M⁴. 92 leaves; 26 lines. 139 (141) × 85 (88) mm. Large R (for Rome) on first leaf of each quire after sig. [A] in a line with the signature. 9^a begins: [I]N principio erat verbum. Gothic letter.

Etienne
Jehannot,
between
August,
1497, and
May, 1498.

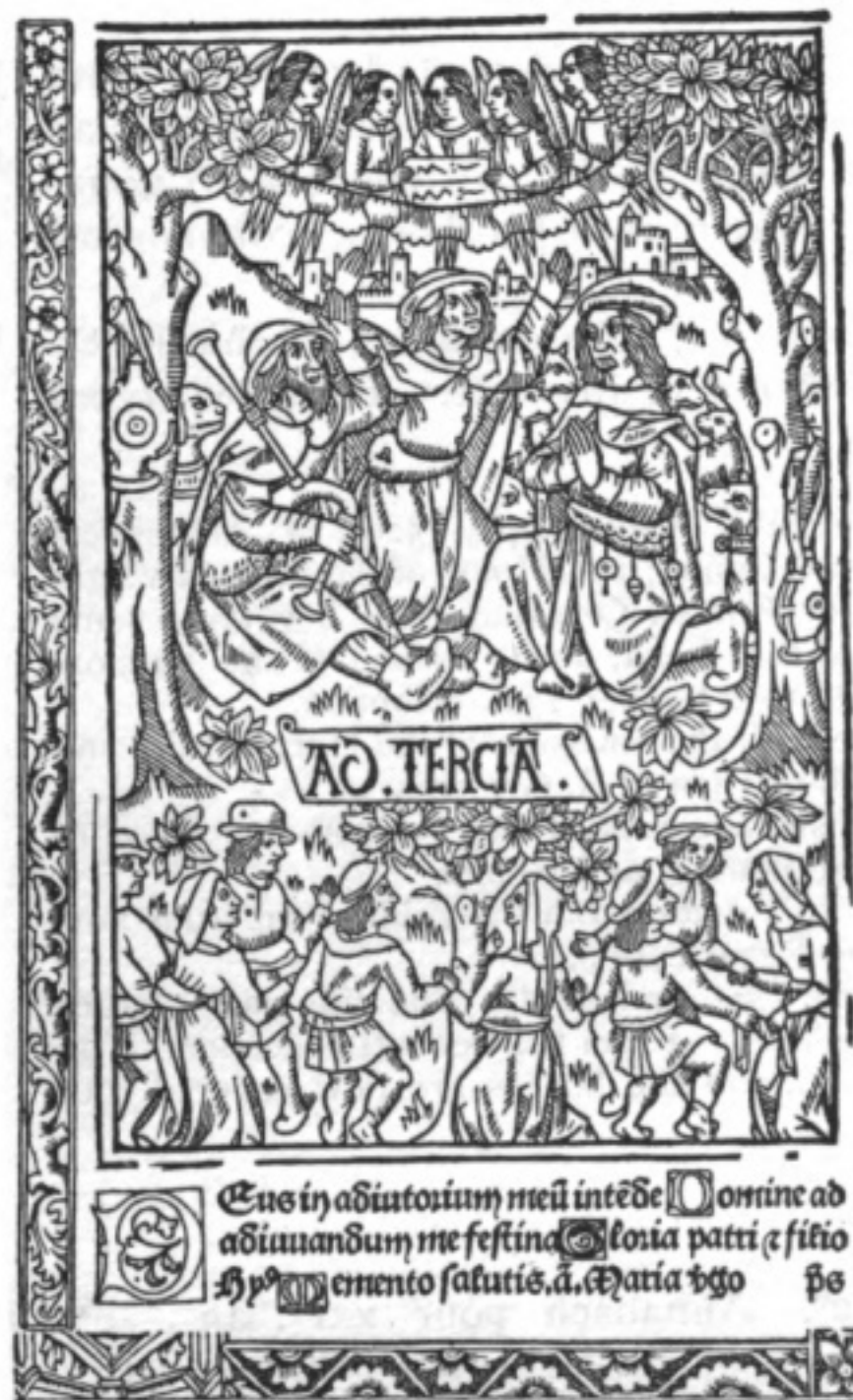
1^a, blank; 1^b, Almanach pour xxi. an.; 2^a, Anatomical Man; 2^b, Kalendar; 8^b, Sequences of the Nativity and Passion; 16^a, Hours of the Virgin Mary, the Cross and Holy Spirit; 48^a, Penitential Psalms; 57^a, Vigils for the Dead; 71^a, Suffrages of Saints, and private prayers, etc.

Fifteen large cuts, of which those of S. John at the Latin Gate, Betrayal, Annunciation, Visitation, Crucifixion, and Dives and Lazarus (123 × 79 mm.), are copies from Pigouchet's set of 1495-1496, and those (115 × 75 mm.) of the Anatomical Man, Pentecost, the Nativity, Annunciation to the Shepherds, Magi, Presentation, Massacre of the Innocents, Coronation of the Virgin, and David's Choice of Punishments are from Vêrard's Grandes Heures. In August, 1497, Jehannot had copied only the first four of Pigouchet's blocks; here he uses six; in the Horae of May, 1498, printed for Poitevin, we find nine. The Vêrard blocks seem to have been acquired as a temporary expedient, to replace the smaller pictures used in 1497

Paris:
Etienne
Jehannot,
between
August,
1497, and
May, 1498.

which are in the style of Pigouchet's earlier work, as is also a smaller picture of the Trinity. The cuts of the three Evangelists and in the Suffrages follow Pigouchet models, the saints represented being the same as in his edition of August, 1498, with the omission of S. Julian.

The side borders are copied from seven of the pieces of Pigouchet's long Biblia Pauperum set, the central blocks representing respectively the Magi, Circumcision, Massacre of the Innocents, Baptism, Temptation, a Miracle of Healing, and the Entry into Jerusalem.



THE ANGEL AND THE SHEPHERDS.
(SIG. D₈ RECTO.)



THE MASSACRE OF THE INNOCENTS.
(SIG. E₆ RECTO.)

575. HORAE AD USUM ROMANUM. PARIS: ETIENNE JEHANNOT, 1497-98.

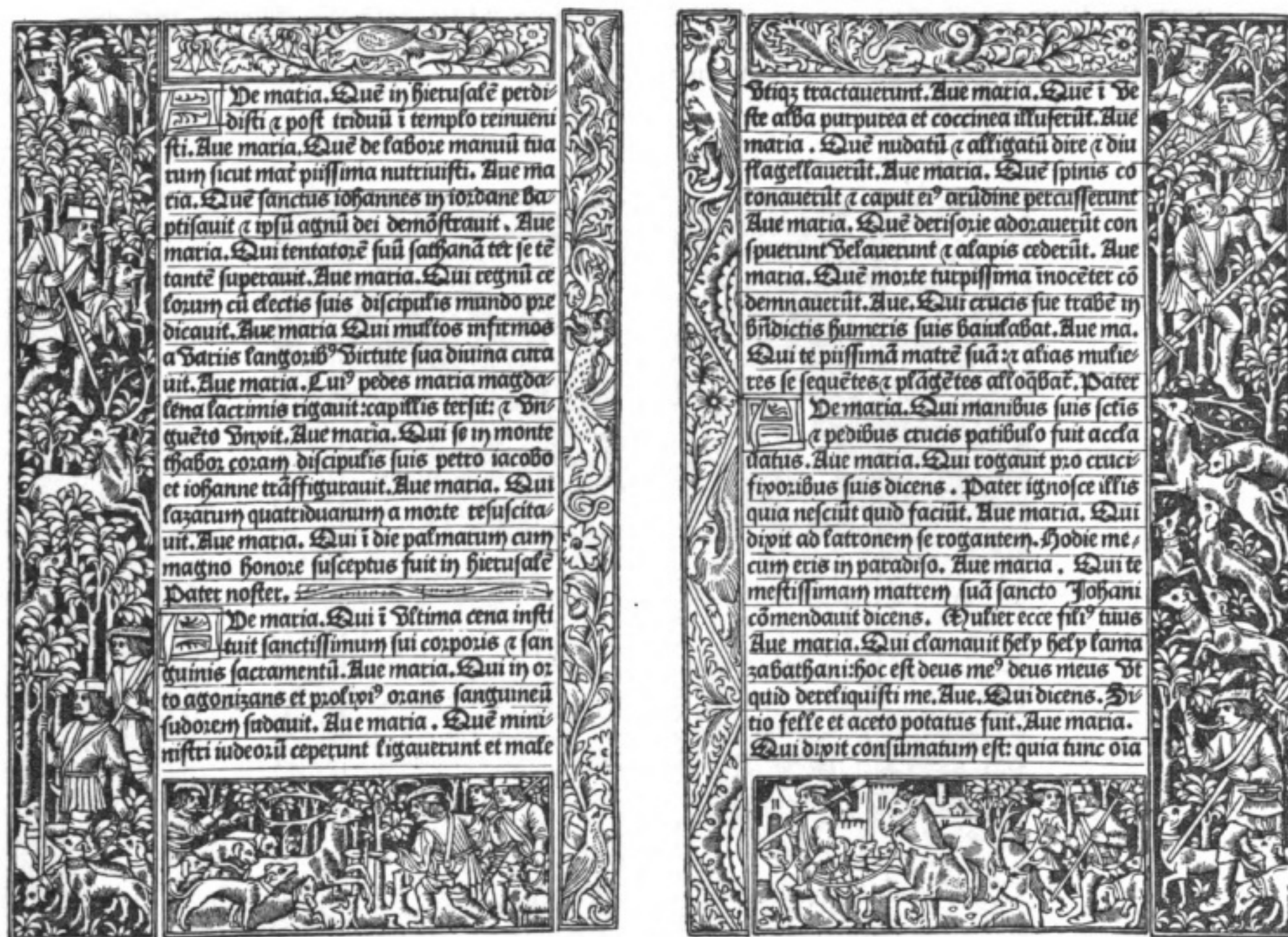
The stage which Jehannot had reached in his gradual replacement of the old Vérard blocks by his copies of the more popular Pigouchet set, entitles us to date this edition between August, 1497, and May, 1498. The two blocks here shown are both from Vérard's old set.

The blank page at the beginning must have been intended to receive the name and device of a publisher, or Jehannot's own mark. That it was left blank was probably an accident. Etienne Jehannot's earliest dated books belong to the year 1495, in the course of which he printed an "Expositio canonis missae," the Grammar of Sulpitius, two editions of Isidorus "de summo bono," and the "Speculum" of Reginaldetus. No dated books are registered as coming from his press in 1496. In 1497 he printed two Horae, a "Modus legendi abbreviaturas" and a "Manipulus Curatorum." Besides these about twenty undated books are ascribed to him. He worked for at least six different publishers.

On vellum. 159 x 103 mm. Rubricated in red, blue, and gold; the pictures uncoloured. From the Bennett collection. Green vellum.

HORAE AD USUM SARUM. 1^a. Hore presentes ad vsum Sarum impresse fuerūt Pa||risius per Philippū pigouchet Anno salutis. m.cccc.||xcviii. die vero .xvj. Maii. pro Symone vostre: librario || cōmorante ibidē: in vico nuncupato nouo beate Marie. in || intersignio sancti Iohannis euangeliste.

Paris:
Pigouchet,
for Vostre,
16 May,
1498.



PAGES OF TEXT, WITH HUNTING SCENES. (SIGS. Q₃ VERSO AND Q₄ RECTO.)

Octavo. a-q⁸. 128 leaves; 26 lines. 140 × 91 mm. A large S (for Sarum) printed on the first leaf of each quire, in a line with the signature. 9^a begins: crux triūphalis dñi nostri. Pigouchet's types 2, 3, 6. Proctor, 8194.

1^a, title; 1^b, Almanach pro xxi an. (1488-1508); 2^a, Anatomical Man; 2^b, Kalendar; 8^b, Prayers for private use; 15^b, Sequences of the Nativity and the Passion; 23^a, Hours of the B. Virgin, with Hours of the Cross; 50^b, Prayers to the Virgin, Fifteen Oes, Suffrages of the Saints, prayers in English, etc.; 76^a, Penitential Psalms; 87^b, Vigils of the Dead; 109^b, Psalms of the Passion; 124^a, Rosary of the Virgin; 126^a, Office of the Holy Spirit; 127^a, line 14-128^b: "The contentis of thys booke," an index in English.

Fourteen large cuts as in the edition of February, 1496-1497, for the use of Rome. The small cuts used in the text are those of the three Evangelists, five of scenes of the Passion. In addition to the border-pieces already mentioned, there here appear (i) two additional triple side-pieces of the Women's Dance of Death, bringing up the numbers to ten male and twelve female pieces; (ii) six border-pieces of woodland and hunting scenes, with six corresponding side-pieces, all with dotted backgrounds; (iii) four double side-pieces, representing the Seven Theological

Paris:
Pigouchet,
for Vostre,
16 May,
1498.

Virtues, each triumphing over a representative of the opposite sin, the series ending with a figure of a hermit, and being accompanied by four corresponding foot-pieces, illustrating the seven sacraments, and ending with the figure of a student; (iv) five double side-pieces and five foot-pieces representing the Fifteen Tokens of Judgement, the series being completed by a sixth side-piece representing Doomsday, and a corresponding side-piece showing the Mouth of Hell; (v) in place of the ornamental half-blocks between the triple side-pieces of the Life of Christ, frames containing type-printed texts are here used.

On vellum. 171 x 109 mm. Rubricated in blue, red, and gold; the pictures uncoloured. From the Bennett collection. On sig. kiii^b is the signature "Elysabeth Woodhouse," perhaps one of the two Elisabeths who were wives to Roger Woodhouse, knighted by Edward VI.

Black morocco, with gilt border (eighteenth century).

577, 578



THE ADORATION BY THE SHEPHERDS. (SIG. C₈ VERSO.)

Pigouchet,
for Vostre,
22 August,
1498.

HORAE AD USUM ROMANUM. 1^a. Ces presentes heures a lusaige de Rōme furēt acheuez || Lan Mil . CCCC . iiiii . xx . 7 xviii . le xxii . iour de Aoust || pour Symō vostre Libraire demourāt a Paris a la rue || neuue nostre dame a lenseigne saint Iehan leuangeliste.

Octavo. a-i⁸. 72 leaves; 33 lines. 166 (in the Kalendar 172-174) × 112 mm. A small r (for Rome) printed on the first and third leaves of the second and following quires, in a line with the signature. 9^a begins: erat et calefaciebant. Pigouchet's type 3. Hain, 8855 (the date given wrongly as 27th August); Proctor, 8196.

Paris:
Pigouchet,
for Vostre,
22 August,
1498.



577. HORAE AD USUM ROMANUM. PARIS: FIGOUCHET, FOR VOSTRE, 1498.
THE ADORATION BY THE MAGI. (D₁ RECTO.)

1^a, title; 1^b, Almanach pour xxi. an. (1488-1508); 2^a, Anatomical Man; 2^b, the Chalice of Christ's Wound; 3, Kalendar; 6^a, Sequences of the Nativity, and Passion; 11^a, Hours of the B. Virgin, with Matins of the Cross and Holy Spirit interpolated; 34^b, Penitential Psalms, etc.; 40^b, Vigils of the Dead; 49^a, Suffrages of the Saints; 62^b, Office of the Conception of the B. Virgin; 67^a-72^b, Penitential Psalms in French, followed by Oraison tresdeuote a nostre seigneur, etc.

Twenty-three large metal cuts, viz., the fifteen cuts of the edition of April, 1497, with the Mass of S. Gregory from the 1491 edition, and new cuts of the Chalice of Christ's Wound,

III

17

D

Paris:
Pigouchet,
for Vostre,
22 August,
1498.

Tree of Jesse, Adoration by the Shepherds, Death of Uriah, Last Judgement, Church Militant and Triumphant, and Burial of Christ. The smaller cuts in the Sequences, Hours, and Suffrages, are all taken from earlier editions.

With the small cuts of the Evangelists and the Passion, and in the Suffrages, of God the Father, Ecce Homo, Descent of the Spirit, Holy Face, Virgin and Child, Deposition (rep.),



577. HORAE AD USUM ROMANUM. PARIS: PIGOUCHET, FOR VOSTRE, 1498.
PAGE OF TEXT, WITH PICTURES OF SS. KATHERINE, MARGARET, AND BARBARA,
AND BORDER PICTURES OF FAITH, HOPE, THE SACRAMENTS OF BAPTISM
AND CONFIRMATION, AND A SIBYL. (SIG. H₁ RECTO.)

Crucifixion (rep.), SS. Michael, John Baptist, John Evangelist, Peter and Paul, James, Stephen, Laurence, Christopher, Sebastian, Nicholas, Claudius, Anthony, Julian, Anna, Mary Magdalen, Katherine, Margaret, Barbara, and Apollonia; also of God the Father (rep.) and the Annunciation. In all thirty-six small cuts, including three repeats. These cuts are not new, but are the same as those used in Pigouchet's editions already recorded, as part of the borders to the Kalendar. That of S. Julian on sig. g₈ is taken from his old 1491 set.

In order to surround a larger page of text the borders in this edition have been increased by three additional pieces on each page, viz., upper and lower corner-pieces—representing the twelve Sibyls, and Sarah, Rebecca, Esther, and Judith—and a small block, mostly set close to the upper corner-piece, bearing the name of the person there represented, the personages in

Paris:
Pigouchet,
for Vostre,
22 August,
1498.



577. HORAE AD USUM ROMANUM. PARIS: PIGOUCHET, FOR VOSTRE, 1498.
THE LAST JUDGEMENT, WITH BORDER PICTURES OF THE SCENES
OF HELL MOUTH AND OF TWO SIBYLS. (SIG. L₈ VERSO.)

the lower corner-pieces themselves bearing their names on labels. In other respects the borders are the same as in the May edition.

On vellum. 193 × 138 mm. Rubricated in blue, red, and gold; pictures uncoloured. From the collections of John Thomas Simes and Mr. Richard Bennett, with their book-plates. Red morocco, with gilt lines, by C. Smith.

Another copy.

On vellum. 201 × 135 mm. Inlaid morocco, doublé with red, by Hardy Mennil and Marius Michel.

Paris:
Pigouchet,
for Vostre,
16 Septem-
ber, 1498.

HORAE AD USUM ROMANUM. 1^a. Ces presentes heures a lusaige de Rōme fu||rēt acheuez le xvi. iour de Septembre. Lan Mil || CCCC . iiii . xx . et xviii . pour Simon vostre . li||braire demourant a Paris a la rue neuue nostre || dame a lymage saint Iehan leuangeliste.



a.1

TITLE-PAGE, WITH PIGOUCHET'S DEVICE AND HUNTING SCENES.

Octavo. a-l⁸, A⁸. 96 leaves; 27 lines. 166-168 × 112-114 mm. 9^a begins: Initiū scti euāgelii scd3 Iohēm. Pigouchet's types 1, 2, 3, 4. Proctor, 8197.

1^a, title, with Pigouchet's device; 1^b, Anatomical man; 2^a, Almanach pour xxi. an. (1488-1508); 2^b, the Chalice of Christ's Wound, with prayer; 3^a, Kalendar; 9^a, Sequences of the Nativity and Passion; 15^b, Hours of the B. Virgin, with Matins of the Cross and Holy Spirit; 46^b, Penitential Psalms; 55^b, Vigils of the Dead; 67^a, Suffrages of the Saints (including a Prayer on the Holy Sepulchre), with private prayers, some in French; 85^a, Office of the Conception of the B. Virgin; 89^a-96^b, Penitential Psalms and Prayers in French.

Twenty-three large cuts, as in the edition of 27th August. The small cuts are also the same, with the addition of one of the Betrayal in the set of the Passion, and one of David and

Bathsheba before the Penitential Psalms in French. The borders again also made up in the same manner, no new pieces being used.

On vellum. 194 × 135 mm. Rubricated in blue, red, and gold; pictures uncoloured. Old brown calf, with centre stamp of the Crucifixion and small corner stamps of the Holy Spirit on each cover, and marguerites and skulls and crossbones on the back. An owner's name, Loyse || de Betuliar, is stamped on the sides. On the title is the inscription, "ad usum f. Joannis Baptista Duperijs ordinis eremitarum Sancti Augustini." A later owner, Hippolyte St. Michel, has written on the flyleaves "Quatrains pour chaque mois de l'annee," and a note on the book dated "12 aoust 1810." With a book-plate bearing the motto "Rerum Cognoscere Causas," and those of William Morris and Richard Bennett.

Paris:
Pigouchet,
for Vostre,
16 Septem-
ber, 1498.

580

HORAE AD USUM ROMANUM. 80^b. Ces presentes heures a lusaige de Rom||me furent acheuees le .xxviii. iour de Iu-||ing Lan mil cinq cens. pour Simō vostre || Libraire: demourāt a Paris en la rue neu-||ue nostre dame a lenseigne saint Iehan le||uangeliste.

Octavo. a-l⁸, m⁴. 92 leaves; 26 lines. 125 × 80 mm. A small r (for Rome) printed on the first leaf of each quire, in a line with the signature. The first leaf only of each quire has the signature. 9^a begins: [I]N principio erat uerbum, etc. Gothic letter.

1^a, Pigouchet's device, without title; 1^b, Almanach pour xxvi. an. (1497-1520); 2^a, Anatomical Man; 2^b, Kalendar; 8^b, Sequences of the Nativity and Passion; 17^a, Hours of the V. Mary, with Matins of the Cross and Holy Spirit; 49^b, Penitential Psalms; 58^a, Vigils of the Dead; 71^a-92^b, Suffrages of Saints, with prayers, etc.

Fourteen cuts from the editions of August and September, 1498, viz., Anatomical Man, Betrayal, Root of Jesse, Visitation, [Crucifixion], Descent of the Holy Spirit, Adoration by Shepherds, Magi, Circumcision, Flight into Egypt, Death of Virgin, David and Bathsheba, Last Judgement, and Church Militant and Triumphant.

The small cuts given in the text are as in the August, 1498, edition, with two additional scenes of the Passion, and in the Suffrages a cut of S. Gregory. With the exception of the cuts of the signs of the zodiac in the Kalendar the borders are made up of four thin ledges to each page, and made up of grotesque and conventional ornament, all with dotted backgrounds.

On paper. 144 × 96 mm. Imperfect; wanting leaves 28, 29. Rubricated in blue and red; pictures uncoloured. From the Bennett collection. Brown morocco, by Riviere.

Pigouchet,
for Vostre,
28 June,
1500.

581

HORAE AD USUM ROMANUM. 1^a. Hore intemperate virginis Marie secun||dum vsum Romanum. 120^b, colophon. Ces presentes heures a lusaige de || Romme furent acheuees le . 5 . iour || de ianuiier . Lan . M . C . CCCC . par Thielman keruer pour Gillet rema||cle libraire demourāt sur pont saint || michiel a lenseigne de la licorne.

Octavo. [a], b-p⁸. 120 leaves; 22 lines. 137 × 89 mm. Large R (for Rome) on first leaf of the second and following quires in a line with the signature. 9^a begins: [I]N principio erat uerbum, etc. Gothic letter.

1^a, title and Kerver's device; 1^b, Almanach pour xxiiii An (1497-1520); 2^a, Anatomical Man; 2^b, Kalendar; 8^b, Sequences of the Nativity and Passion; 18^b, Hours of the B. Virgin; 57^a, Penitential Psalms; 68^b, Vigils of the Dead; 87^a, Hours of the Cross; 89^b, Hours of the Holy Spirit; 92^a, Suffrages of the Saints, and private prayers, some in French.

Seventeen large cuts, viz., the old Anatomical Man, and fifteen new cuts, measuring 102 × 71 mm., following the same subjects as in the edition of July, 1497, with the substitution of a David and Bathsheba for the Anointing of David, and of a Death and the Traveller for the Devils tormenting a naked man. The Trinity is here represented by a three-faced figure instead of as before by the Father, Son, and Holy Dove. The seventeenth cut is an image of Pity. See No. 582, for facsimile of this and other pictures reprinted from this edition and uncoloured.

Thielmann
Kerver,
for G.
Remacle,
5 January,
1500-1.

21

Paris:
Thielmann,
Kerver,
for G.
Remacle,
5 January,
1500-1.

The smaller cuts in the text follow the July, 1497, edition, with the omission of those of S. Francis and S. Geneviève.

The border-pieces include those used in the previous editions, but the Biblia Pauperum now consists of forty-five side-pieces, ending with the Last Judgement, and grotesques with dotted backgrounds are mingled with the figures of saints.

On vellum. 170 x 108 mm. Rubricated in blue, red, and gold. The title-page, larger pictures, and borders surrounding and facing them coloured by hand. From the Bennett collection. Original brown calf, stamped on the upper side with a panel in four compartments, in each of which stands a saint (SS. John the Evangelist, Katherine, Barbara, Claudius), the lower compartments bearing the initials of the binder, *p* and *g*; on the lower side with a centre panel made up of five floral rolls, surrounded by a border of vines and birds, and motto on scrolls: "En || Dieu tout || bon || aduis || esperence ||" and the name of the binder, Pierre Gipot (the third letter of surname doubtful).

582



THE ANGELS AND THE SHEPHERDS. BORDER PICTURE OF S. VERONICA, AND FROM THE LIFE OF CHRIST. (SIG. D₃ VERSO.)

Kerver, for
Gillet
Remacle,
14 May,
1501.

HORAE AD USUM ROMANUM. 1^a. Hore intemerate virginis marie secūdū || vsum Romanum cum pluribus orationi-||bus tam in gallico q̄ in latino. 96^b,

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colophon: Ces presentes heures a lusaige de Rōme || furent acheuees le .xiiii. iour de May . Lan || Mil cinq cens et vng. Par Thielman Ker-||uer imprimeur z libraire iure de luniuersite de || Paris/ pour Gillet Remacle libraire: demou||rant sur le pont saint Michel a lenseigne de || la Licorne.

Octavo. A-M^s. 96 leaves; 29 lines. 167 (170 in Kalendar) × 104 mm. Large R (for Rome) on first and third leaves of each quire, in line with the signature. 9^a begins: lux in tenebris lucet. Gothic letter.

Paris:
Kerver, for
Gillet
Remacle,
14 May,
1501.



582. HORAE AD USUM ROMANUM. PARIS: KERVER, FOR GILLET REMACLE, 1501.
THE ADORATION OF THE MAGI. BORDER PICTURE FROM THE LIFE OF
CHRIST AND OLD TESTAMENT TYPES. (SIG. D₆ RECTO.)

1^a, title, Kerver's device, and prayer (in French); 1^b, Anatomical Man; 2^a, Almanach pour .xxiiii. An. (1497-1520); 2^b, Kalendar; 8^b, Sequences of the Nativity and Passion; 15^a, Hours of the Blessed Virgin; 39^b, Penitential Psalms; 47^b, Vigils of the Dead; 58^a, Matins of the Cross; 60^a, Matins of the Holy Spirit; 62^a, Suffrages of Saints, and private prayers, one in French; 78^b (line 11), Office of the Conception; 83^b, Office of Notre Dame de Pitié, followed by the Penitential Psalms, Twelve Articles of the Faith, etc., in French; 95^b, table of

Paris:
Kerver, for
Gillet
Remacle,
14 May,
1501.

contents, ending with first colophon: "[I]Cy fine la table de ces presentes heures // imprimees par Thielman Keruer pour Gil-||let remacle liegoys demourât sur le pôst saint // Michel a lenseigne de la Licorne"; 96^b, Prayer in eight lines of French verse; second colophon.

Seventeen large cuts (Anatomical Man, S. John, Betrayal, Annunciation, Visitation, Nativity, Annunciation to the Shepherds, Magi, Presentation, Flight into Egypt, Coronation of the Virgin, David and Bathsheba, Death and the Traveller, Crucifixion (used twice), Pentecost,



582. HORAE AD USUM ROMANUM. PARIS: KERVER, FOR GILLET REMACLE, 1501.
THE ONSLAUGHT OF DEATH AND JOB AND HIS COMFORTERS. BORDER
PICTURES FROM THE LIFE OF CHRIST AND OLD TESTAMENT
TYPES. (SIG. F₇ VERSO.)

Holy Trinity, and Figure of Pity) as in Kerver's edition of the previous January. The small cuts also agree, with the addition of a S. Geneviève and of cuts of David and Bathsheba and the Magi (45 × 30 mm.) for the Penitential Psalms in French and "Oratio de tribus legibus" (87^a, 95^a). The old border-pieces are also used, with a few additional small woodland pieces. The printed page being 33 mm. longer, an additional piece is placed at the top of each outer border. The three pages here reproduced show that this edition, like those of Pigouchet for August and September, 1498, represent the high-water mark of their designer's success. After this he could only repeat or deteriorate. As a background to the picture of Death and

the Traveller are shown Job and his three friends. In the Figure of Pity Christ is surrounded by the emblems of His passion, including the head of Judas who betrayed Him (a money bag hanging from the neck), the lantern carried by His captors, the cock which crew after S. Peter's denial, a face in the attitude of spitting, a hand spread open to buffet, a scourge of knotted cords, a rod of birch and the pillar to which He was tied, the crown of thorns and the reed placed in His hand, a hammer, nails, and pincers, the robe for which the soldiers

Paris:
Kerver, for
Gillet
Remacle,
14 May,
1501.



582. HORAE AD USUM ROMANUM. PARIS: KERVER, FOR GILLET REMACLE, 1501.
FIGURE OF PITY. WITH BORDER PICTURES FROM THE LIFE OF CHRIST.
(SIG. L₂ VERSO.)

gambled with the dice shown lying upon it, the sponge placed upon a spear, and the spear with which His side was pierced.

Gillet Remacle worked as a publisher from 1500 to 1503. This is apparently the third Horae which Kerver had completed for him, the first being an edition "secundum usum Romanum," dated 14th November, without specification of the year, probably 1499, the second a "Horae secundum usum Cameracensem," dated 15th March, 1500.

On vellum. 200 x 125 mm. Rubricated in red, blue, and gold; the cuts uncoloured. From the Bennett collection. Brown morocco, by De Coverley.

Paris:
Pychoire and
de Laistre,
5th April,
1503.

HORAE AD USUM ROMANUM. 96^b. Ces presentes heures a lusage de Rome ont || este imprimees et acheuees A paris le ciquiesme || iour dapuril. Lā mil . cinq cēs ⁊ trois. Par Iehā || pychoire: ⁊ Remy de laistre: demourāt au croissāt || en la grāt rue des carmes dess⁹ la place maubert.



THE ANNUNCIATION.

Quarto. A-M⁸. 96 leaves; 31 lines. 217 (220) × 128 (-136) mm. 9^b begins:
[E]Gressus est dominus iesus. Gothic letter.

1^a, Pychore and de Laistre's device; 1^b, Anatomical Man; 2^a, Almanach (1497-1520); 2^b, Kalendar; 6^a, Sequences of the Nativity and Passion; 13^a, Hours of the Virgin Mary, the Cross and Holy Spirit; 47^a, Penitential Psalms; 54^b, Vigils of the Dead; 69^b, Suffrages

Paris:
Pychore and
de Laistre,
5th April,
1503.



583. HORAE AD USUM ROMANUM. PARIS: PYCHORE AND DE LAISTRE, 1503. S. JOHN. (SIG. A, RECTO.)

of Saints, and private prayers; 85^a, Office of the Conception; 87^b, The Seven Psalms in French; 94^b, Horloge de la Passion; 96^b (last par.), colophon.

Thirteen large blocks, viz., Anatomical Man, two of Pigouchet's fifteenth-century set (Annun-

Paris:
Pychore and
de Laistre,
5th April,
1503.

ciation to Shepherds and Presentation); three large blocks (about 203 × 128 mm.) representing the Annunciation, Nativity and Magi, subsequently in Pigouchet's possession, and eight



583. HORAE AD USUM ROMANUM. PARIS: PYCHORE AND DE LAISTRE, 1503.
THE EMPEROR OCTAVIAN AND THE SIBYL.

blocks (John before Latin Gate, Crucifixion, Emperor and Sibyl, Pentecost, Massacre of Innocents, Death of Virgin, David and Uriah, and Raising of Lazarus, all about 123 × 80 mm.), of the character of Pigouchet's first sixteenth-century set, but one at least of them (John

before Latin Gate) a variant. This last is subsequently (cf. No. 594) found in the possession of Kerver. Small cuts of three Evangelists and nineteen in Suffrages, mostly old Pigouchet blocks, but with some copies in reverse and substitution of the B. Virgin in Glory for a Mary Magdalene.

The border cuts are mostly copies in reverse from old Pigouchet blocks with a few originals. They comprise figures of saints, scenes from the life of Christ, Sibyls, woodland scenes, grotesques, etc., but are arranged with very little regard to order. The larger pictures are surrounded with architectural frames of Pigouchet origin.

Jean Pychore printed at Paris from 1503 to 1520. Nothing seems to be known of his partner in the book, Remy de Laistre.

On vellum. 233 × 155 mm. Rubricated in red, blue, and gold; the pictures uncoloured. From the Bennett collection. Brown morocco, by Duru (1853).

Paris:
Pychoire and
de Laistre,
5th April,
1503.

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HORAE AD USUM PARISIENSEM. 1^a. [B]enedictio dei patris cum āgelis suis || sit supe [sic] me amē. 92^b. Ces p̄sentes heures a lusage de Paris || furent acheuees le .xiiii. iour daoust mil cinq || cens Pour Anthoine verard libraire demou-||rāt a Paris deuant la rue neufue nostre dame || a lymage saint Iehan . ou au palais deuant la || chapelle ou len chāte la messe de messieurs les || pre-
sidents.

Octavo. a⁸, b⁴, c-h⁸, aa-dd⁸. 92 leaves; 32 lines. 155 (157) × 92 (95) mm. Large P (for Paris) on first four leaves of each quire from sig. c to sig. h in a line with the signature; small "to" for Tours, on sig. cc (misprinted c). 9^a begins: nera aurum . thus . et mirram. Gothic letter.

1^a, Cut of Chalice of Christ's Wound, with prayer, Benedictio dei patris, etc.; 1^b, Almanach pour .xxiiii. ans (1497-1520); 2^a, Anatomical Man; 2^b, Kalendar; 5^b, Prayers to the Virgin and Our Lord; in French; 7^b, Sequences of the Nativity and Passion; 13^a, Hours of the Virgin Mary; 34^a, Penitential Psalms; 43^a, Vigils of the Dead; 54^b, Hours of the Cross; 56^b, Hours of the Holy Spirit; 58^a, Hours of the Conception; 61^a, Suffrages of Saints, private prayers (some in French), and Office of Notre Dame de Pitié; 82^b, the Seven Psalms in French; 91^b, table of contents; 92^b, Vérard's device and colophon.

Nineteen larger cuts, of which fourteen (including that of the Descent of the Holy Spirit) are copied from Pigouchet's 1495-1496 set, and four (Tree of Jesse, Church Militant and Triumphant, the Chalice of Christ's Wound, Anatomical Man) from his additions of 1497-1498, and the Mass of S. Gregory from his 1491 edition. Small cuts of Virgin and Child, the Deity, three Evangelists, four of the Passion, God the Father, Angel upholding Christ, Pentecost, Crucifixion, Holy Face, Virgin holding Dead Christ, Holy Face and usual nineteen saints (Michael - Apollonia), a variant cut of S. John Evangelist being used for S. Francis. These and a half cut of God the Father and an additional cut of S. Roch are all in Pigouchet's style. A cut of David in prayer (39 × 30 mm., 82^b) seems a remnant of the work of the cutter of Vérard's "Grandes Heures." The only borders are some side-ledges and foot-pieces to pages with larger pictures.

This edition appears to belong to a set of reprints of a Horae really printed for Vérard in August, 1500, while his address was "pres le carrefour saint Seuerin," instead of "deuant la rue neufue nostre dame," whither he moved in September, 1503. The Bodleian library possesses a similar edition, in which sheets c-h are adapted for the use of Tours.

On vellum. 198 × 125 mm. Rubricated in red, blue, and gold; pictures uncoloured. From the Bennett collection. Brown calf (late sixteenth century), with centre panels of Crucifixion, semis of trefoil, and azured corner-pieces.

For Vérard,
dated 14th
August,
1500, but
printed after
September,
1503.

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HORAE AD USUM ROMANUM. 1^a: [A la louenge de Dieu, etc.] 96^b, colophon. Ces presentes heures a lusaige de Rom-||me ont este acheuees A paris Le .xxiiii. iour de || Nouembre. Lan mil cinq cens et trois.

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Antoine
Chappiel,
for Gillet
Hardouyn,
24th Nov-
ember, 1503.

Paris:
Antoine
Chappiel,
for Gillet
Hardouyn,
24th Nov-
ember, 1503.

Octavo. A-M⁸. 96 leaves; 31 lines. 143 (145) × 82 mm. Large R (for Rome) on first and third leaves of each quire, in a line with the signature. 9^a begins: -uit iesum et dixit ei. Gothic letter.

Leaf 1, missing; 2^a, Almanach pour .xxiiii. An. (1497-1520); 2^b, Kalendar; 5^b (line 16), Sequences of the Nativity and Passion; 12^a, Hours of the Virgin Mary, the Cross, and Holy Spirit; 46^a, Penitential Psalms; 53^b, Vigils of the Dead; 68^b, Suffrages of Saints and private prayers, some in French; 84^b, Office of the Conception; 87^a, The Seven Psalms in French; 94^a, Horloge de la Passion; 96^b, Contents (lordre du seruice cōtenu es heures I presentes) and colophon.

Thirteen larger cuts (in addition, probably, to an Anatomical Man), viz., a Root of Jesse (110 × 79 mm.) and Crucifixion, Annunciation, Visitation, Pentecost, Nativity, Shepherds, Magi, Presentation, Flight, Coronation of Virgin, Anointing of David, and Dives and Lazarus (83 × 60 mm.).

Twenty-seven smaller cuts, viz., David and Bathsheba (46 × 30 mm.), S. John Evangelist (37 × 20 mm.), three Evangelists, Pentecost and Annunciation (31 × 15 mm.), God the Father, the Son, and eighteen saints (about 33 × 23 mm.).

The only border cuts are thin ledges surrounding larger pictures.

Antoine Chappiel printed at Paris from 1497 to about 1505, when his business was taken over by Guillaume Anabat. His earliest dated book was a "Horae ad usum Romanum," printed for Gillet Hardouyn in October, 1497, and he also produced one, if not two editions in the fifteenth century for Germain. Gilles or Gillet Hardouyn, according to Renouard, was born in 1455, and was in business as a publisher from 1491 to 1529 or later. His first address was on the Pont Notre Dame. After its fall in 1499 he signs his books "Au bout du pont au Change a lenseigne de la Rose, au dessous de la belle ymaige," or else "Sur le pont au change aupres de la belle ymage nostre dame à lenseigne de la Rose." Probably about 1509 he started a printing house "au bout du pont Nostre dame devant saint Denis de la Chartre, a Lenseigne de la Rose d'or." In 1517 he went back to the rebuilt pont Notre Dame. He used four marks, and used as his mottoes or devices "tout pour le mieulx" and "post tenebras lux."

On vellum. 182 × 116 mm. Rubricated in red, blue, and gold; the pictures heavily painted. Wanting first leaf, containing title. From the Bennett collection. Red morocco (late eighteenth century).

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Guillaume
Anabat, for
Germain
Hardouyn,
1st October,
1505.

HORAE AD USUM ROMANUM. 1^a. Hore intemerate virginis marie secundū vsum Romanum cum pluribus orationibus || tam in gallico q̃ in latino. 108^b. Ces presentes heures a lusaige || de Romme furent acheuees le pre-mier iour de Octobre Lan Mil || cinq cens et cinq. Par Guillaume || Anabat Imprimeur demourant a || Paris en la rue saint Iehan de || Beauuais pres les escolles du decret a lenseigne des connis. Pour || Germain Hardouin libraire demourant empres la grant porte du || palais a limage saicte Marguerite.

Octavo. a-n⁸, o⁴. 108 leaves; 29 lines. 186 (189) × 104 (106) mm. Large R (for Rome) on first leaf of sig. b in a line with the signature. 9^a begins: Initium sancti euangelii: Gothic letter.

1^a, title and Hardouyn's device; 1^b, Anatomical Man; 2^a, Almanach pro .xvi. annis. (1505-1520); 2^b, Kalendar; 9^a, Sequences of the Nativity and Passion; 17^a, Hours of the Blessed Virgin, the Cross, and the Holy Spirit; 50^b, Penitential Psalms; 59^a, Vigils of the Dead; 70^b, Suffrages of Saints, and private prayers; 88^a (2nd par.), Office of the Conception; 93^a (2nd par.), Office of Notre Dame de Pitié; 97^a, The Seven Psalms in French, the Creed, etc.; 106^b (2nd par.), table of contents; 108^b, colophon.

Sixteen larger cuts, viz., Anatomical Man (100 × 79 mm.), S. John drinking poison, Betrayal, Heavenly Colloquy, all 123 (125) × 80 mm., copied from Pigouchet's third set, and twelve

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Horae cuts, 83 (84) × 60 mm., as in edition of 24th November, 1503. Twenty-nine smaller cuts, viz., David and Bathsheba (46 × 30 mm.), three Evangelists (31 × 15 mm.), God the Father, the Son, and seventeen saints (omitting Mary Magdalene), about 33 × 23 mm., as in edition of November, 1503; also Crucifixion and Annunciation (46 × 31 mm.), Holy Trinity

Paris:
Guillaume
Anabat, for
Germain
Hardouyn,
1st October,
1505.



586. HORAE AD USUM ROMANUM. PARIS: GUILLAUME ANABAT, FOR GERMAIN HARDOUYN, 1505. TITLE-PAGE, WITH GERMAIN HARDOUYN'S DEVICE.

(25 × 20 mm.), Holy Dove (12 × 15 mm.), Holy Face (24 × 15 mm.), and S. Geneviève (25 × 16 mm.).

The border-pieces are very miscellaneous and used in frequent repetition. The most noticeable outer borders are five pieces of bad Renaissance ornament, with dotted backgrounds (130 × 22 mm.), and seven others, showing Balaam, Eve, hunting and woodland, branches, fleur-de-lis, and scenes from the Tokens of Judgement, each measuring only

Paris:
Guillaume
Anabat, for
Germain
Hardouyn,
1st October,
1505.

16 mm. across, a 3 mm. beading on each side filling up the space. Pieces from the set of Susanna and the Elders are used frequently in the top corners, and there are ledges at top and foot. The twelve Horae pictures are surrounded with frames of a top and two side-pieces and one or more ledges at foot.

Germain Hardouyn was a bookseller and illuminator, said to have been "in arte litterariae picturae peritissimus," praise which his published work hardly bears out. His activity is said



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586. HORAE AD USUM ROMANUM. PARIS: GUILLAUME ANABAT, FOR GERMAIN HARDOUYN, 1505. THE ADORATION OF THE MAGI. (SIG. E₄ RECTO.)

to extend from 1500 to 1541. Gillet Hardouyn usually printed for him, but by his use of "per" or "par" he occasionally claims to have printed them himself. He was apparently faithful throughout his career to the address "devant le palais a l'imaige sainte Marguerite entre les deux portes (or "empres la grande porte") du Palays."

On vellum. 220 x 134 mm. Rubricated in red, blue, and gold; the pictures uncoloured. From the Fountaine Walker collection, and that of Richard Bennett, with book-plates. Brown morocco.

HORAE AD USUM ROMANUM. 1^a. Ces presentes heures a lusaige de Rōme sōt || au lōg sās reŕrir z ont este faictes pour Symō || vostre Libraire: demourant a Paris a la rue || neuue nostre dame a lenseigne saint Iehan le || uangeliste par Philippe pigouchet.

Paris:
Philip
Pigouchet,
for Simon
Vostre,
c. 1505.

Quarto. A-L⁸, M¹⁰. 98 leaves; 31-33 lines. 220 (222) × 135 (142) mm. 9^b begins: [E]Gressus est domin⁹ iesus cū discipulis suis. Gothic letter.

1^a, title and Vostre's device; 1^b, Almanach pour xx. ans (1502-1520); 2^a, Anatomical Man; 2^b, Kalendar; 6^a, Sequences of the Nativity and Passion; 14^a, Hours of the Virgin Mary, the Cross, and Holy Spirit; 49^b, Penitential psalms; 57^b, Vigils of the Dead; 73^a, Suffrages of Saints and private prayers; 88^a, Office of the Conception of the B. Virgin; 90^a (2nd par.), Seven Psalms in French; 97^a, Horloge de la Passion.

Twenty-five large cuts, viz., Anatomical Man, twelve cuts from Pigouchet's second fifteenth-century set (Stem of Jesse, Visitation, Crucifixion, Pentecost, Annunciation to Shepherds, Adoration by Shepherds, Presentation, Flight, David and Bathsheba, Last Judgement, Dives and Lazarus, Church Militant and Triumphant), nine of Pigouchet's first sixteenth-century set (S. John before Latin Gate, Betrayal, Entombment, the Emperor and the Sibyl, Procession to Calvary, variant of Annunciation to Shepherds, Massacre of Innocents, Death of Virgin, David and Uriah), and three large cuts (the Annunciation, Nativity, and Magi), apparently acquired from Pychore and De Laistre. The small cuts are the three Evangelists, an Ecce Homo, and twenty-six in the Suffrages, all apparently of the old fifteenth-century set.

The borders contain the old cuts of the signs of the Zodiac, Seasons, figures of Saints, Life of Christ from the Transfiguration to Death of the Virgin, Tokens of Judgement, Dance of Death (twenty-two triple blocks), woodland scenes and grotesques; also a Life of Joseph in nine triple blocks.

A Biblia Pauperum of the Life of Christ up to the Transfiguration, in sixteen large double pieces with lower borders to match; the twelve Sibyls, with lower borders of the Deadly Sins overcome by their contrary virtues; Susanna and the Elders, in six double blocks; the Prodigal Son, in two double blocks; seven Theological Virtues and Hermit. The large pictures are inclosed in frames.

On vellum. 252 × 170 mm. Rubricated in red, blue, and gold. The pictures and frames round them coloured by hand. From the Hailstone and Bennett collections. Red morocco, gilt. French, eighteenth century. With gold stamp of a crest of an eagle, anchor, and rose, with the Bouverie motto: Patria cara, carior libertas.

HORAE AD USUM ROMANUM. 1^a. [B]enedictio dei patris cū angelis suis sit || sup me amen. 138^b, colophon: Ces presentes heures aux grans suffraiges || ont este imprimees nouuellemēt Pour Anthoine || verard libraire demourant a Paris deuāt la rue || neufue nostre dame a lymage saint Iehan leuā || geliste/ ou au palais deuant la chapelle ou len || chante la messe de messieurs les presidens.

Antoine
Vérard.

Octavo. a⁸, b⁴, Aa-Cc⁸, Dd¹⁰, aa-ll⁸, mm⁴. 138 leaves; 32 lines. 155 (156) × 90 mm. 9^a begins: Et intrantes domū inuenerunt puerū. Gothic letter.

1^a, Chalice of Christ's Wound, with prayer, Benedictio dei patris, etc.; 1^b, Almanach pour .xviii. ans (1503-1520); 2^a, Anatomical Man; 2^b, Kalendar; 5^b, Prayers to the Virgin and Our Lord, in French; 7^b, Sequences of the Nativity and Passion; 12^b: Hore diue virginis Marie secun-/dum vsum —; 13^a: Sensuit le seruice de laduent selon lusaige de Rōme || ainsi quil se doit dire : et est sans requerir; 46^b (last par.): Cy finist le seruice de laduent selon || lusaige de Romme/ tout au long sans requerir; 47^a, Suffrages of the Saints and private prayers, some in French; 77^a, Office of our Lady of Pity, in French; 87^a, Hours of the Trinity, of Jesus Christ, and of S. John Baptist; 108^a, Hours of S. John Evangelist, and Vespers of the Vigil of S. Michael; 116^b, Hours of S. Michael and S. Mary Magdalene; 121^b, Hours of S. Katherine; 123^b, Hours of Misericordia Domini, followed by prayers; 136^b, table

Paris:
Antoine
Vérard.

of contents; 138^a (2nd par.): Oraison de lacteur de ces presentes (an acrostic in French verse on the name of Anthoine Vérard):

A vous ie viens ma loyalle maistresse
Noble dame excellente princesse
Throsne du hault ciel triumphant
Honorer vous vueil et servir humblement
On ne pourroit plus grant dame servir
Ie vueil du tout mon cuer y asseruir
Nul aultre nayme a servir nullement
Et en tous temps seray vostre seruant.

Veu les grans biens que tousiours manez fais
En tous les lieux et places et endrois
Rendre me doy subiect obeysant
A vous servir et vostre doux enfant
Royne des cieulx iamaiz bien ie ne fis
Dame pardon prie pour moy ton filz. Amen.

138^b, device and colophon.

Seven larger cuts, viz., Chalice of Christ's Wound, Anatomical Man; S. John Evangelist, with the poison cup (copy of cut in Pigouchet's third set); three copies from Pigouchet's second set, viz., Crucifixion, Church Militant and Triumphant; Deposition (113 × 79 mm.). Also cuts of Nativity, Shepherds, and Sibyls from the borders of the Sarum edition, and small cuts of the Passion and the Saints.

Duplicates of the sheets marked a, b, aa-mm, are found in an edition in the British Museum (C. 29. i. 14), in which the intermediate sheets are occupied with the usual Hours of the Virgin, instead of as here with the seldom found service for Advent.

On vellum. 199 × 134 mm. Unrubricated; pictures uncoloured. Leaves 2 and 47, containing pictures of Anatomical Man and of Church Militant and Triumphant, are wanting. From the Bateman and Bennett collections, with book-plates. Citron morocco.

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Pierre le
Dru, for
Antoine
Vérard,
28th
January,
1505-6.

HORAE AD USUM ROMANUM. 1^a. Hore intemperate virginis ma||rie secundum vsum romanum to||taliter ad longum sine require cū|| pluribus orationibus tam in gal||lico q̃, in latino. 96^a, colophon: Ces presentes heures a lusaige de rō||me furent acheuees par maistre Pierre|| le dru pour Anthoine verard libraire de-||mourāt a Paris deuāt la rue neufue no||stre dame a lenseigne saint Iehā leuan||geliste. Lan mil cinq cēs et cīq. le .xxviii|| iour de Ianuier.

Octavo. a-m⁸. 96 leaves; 32 lines. 130-132 (Kalendar 115-118) × 60 mm. 9^a begins: [I]N Pricipio erat verbū. Gothic letter.

1^a, title; 1^b, Almanach pour xvi. ans (1506-1521); 2^a, Anatomical Man; 2^b, Kalendar; 8^b, Sequences of the Nativity and Passion; 15^b, Hours of the Blessed Virgin; 44^a, Penitential Psalms; 52^a, Vigils for the Dead; 67^a, Hours of the Cross; 69^a, wanting in this copy, probably Hours of the Holy Spirit; 73^a, Suffrages of Saints, private prayers, and Hours of the Conception; 95^a (2nd par.), colophon; 96^b, blank.

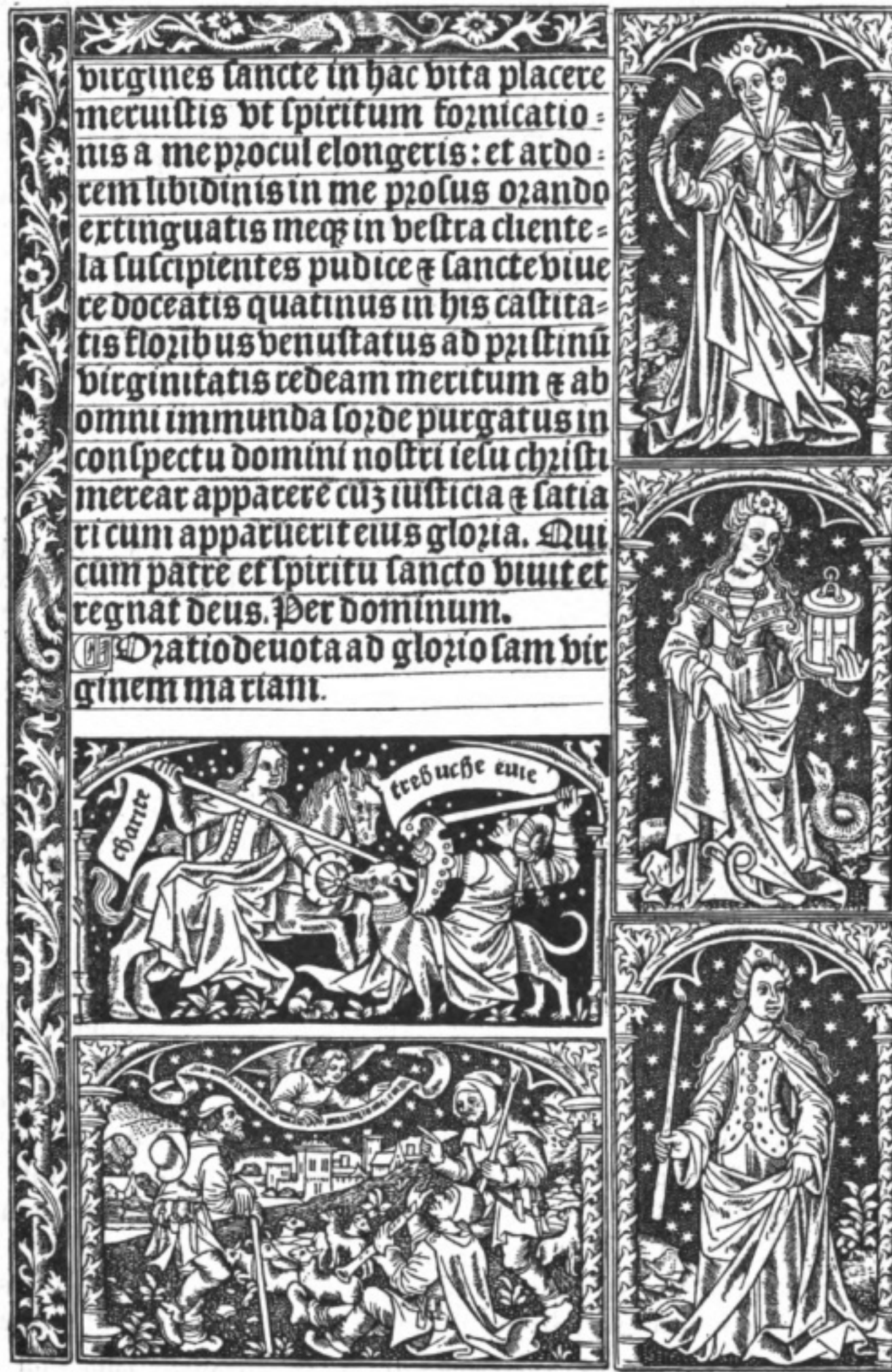
Twelve larger cuts, viz., Anatomical Man (with text 125 × 80 mm), S. John writing, Annunciation, Visitation, Nativity, Shepherds, Visitation (repeated, in place of the Presentation), Flight into Egypt, David in prayer, Death leading a Pope, Crucifixion, Holy Trinity (all 75 × 59 mm.). The small cuts are three of Evangelists, seven of the Passion, the Father, Angel upholding Christ, Holy Spirit, Holy Face, Virgin and Child, Crucifixion, Michael, John Baptist, John Evangelist, Peter and Paul, James, Stephen, Laurence, Christopher, Sebastian, Nicholas, Claudius, Antony, Francis, Anna, Mary Magdalen, Katherine, Margaret, Barbara, Apollonia, Geneviève, followed by repeats of S. Anna (for office of the Conception of the Virgin), S. Nicholas and S. Sebastian. There are no printed borders, but pages containing the larger cuts have hand-painted ones.

On vellum. 160 × 88 mm. Rubricated in gold, blue, and red. The cuts heavily painted by hand. Imperfect, wanting sigs. b, e, i, i. From the Bennett collection. Faded purple velvet, with silver clasps bearing the letters A. V. surmounted by a marquis's coronet.

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HORAE AD USUM SARUM. 3^a. Hore beate virginis marie || ad vsum Sarum.
170^b: Hore intmerate [sic] diue virginis || marie secundum vsum . Sarum ||

Paris:
Vérard,
about 1506.



590. HORAE AD USUM SARUM. PARIS: VÉRARD, ABOUT 1506.
PAGE OF TEXT (SIG. L, A), WITH BORDER PICTURES OF SIBYLS, THE
CONFLICT OF LOVE AND ENVY, AND THE ANGELS AND SHEPHERDS.

Quarto. A¹⁰, b-x⁸. 170 leaves; 25 (26) lines. 196 (201) × 128 (130) mm.
Sa. (for Sarum) on first and third leaves of sheets f, g, h, i. 11^a begins:
[ope]ribus meis valeam persolvere. Gothic letter.

Paris:
Vérard,
about 1506.

Leaves 1 and 2, blank; 3^a, Chalice of Christ's Wound, and title; 3^b, Almanach pour xvii ans (1503-1520); 4^a, Anatomical Man; 4^b, Kalendar; 10^b, Private prayers; 20^b, Sequences of the Nativity and Passion; 29^b, Hours of the Blessed Virgin; 58^a, Hours of the Cross; 79^a, Hours of the Compassion of our Lady, followed by various prayers, including the fifteen Oes and Prayers to the Saints; 122^a, Penitential Psalms, Litany, etc.; 137^b, Vigils of the Dead; 157^b, Commendationes animarum; 166^b (3rd par.), Office of the Holy Spirit; 168^b (2nd par.): The contentis of thys booke; 170^a (last line), Pro anthonio verard; 170^b, second title and image of Pity.

Forty-nine cuts of varying sizes. These include (i) the Chalice of Christ's Wound, Anatomical Man, and Image of Pity, also Vérard's old cut of the Instruments of Christ's Passion; (ii) the fifteen Horae cuts, imitated from Pigouchet's second set; (iii) twenty-six coarse cuts, viz., five of the Passion and twenty-one of Saints (including S. George and S. Thomas of Canterbury), mostly measuring 90 x 69 mm.; (iv) four smaller cuts, viz., two (79 x 56 mm. without borders) of Pentecost and the Crucifixion; and two others, the Virgin in glory and the Apparition of the Virgin, from Vérard's "Grandes Heures."

The border cuts comprise (i) a set of twelve representations of the Sibyls with their emblems, each measuring 67 x 41 mm., three being used together to form the outer border; (ii) four foot-pieces (78 x 49 mm.) of the Annunciation to the Shepherds, Nativity, Massacre of the Innocents and Crucifixion; (iii) seven foot-pieces (78 x 43 mm.) representing the seven deadly sins overcome by the contrary virtues; (iv) a few small blocks of wild men, etc., used to fill up the short pages; (v) two outer side-pieces from Vérard's "Grandes Heures."

The metal cuts of the seven deadly sins overcome by the contrary virtues are copied from a set designed for Pigouchet and found in the edition of Gringore's "Chateau de Labour," which he printed for Simon Vostre.

On vellum. 235 x 165 mm. Rubricated in red, blue, and gold. Pictures and adjoining border-cuts coloured. From the collections of De Roca and Richard Bennett, with book-plates. Brown leather, tooled in blind and with silver clasps, in imitation of old work.

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Guillaume
Anabat, for
Gillet
Hardouyn
and Germain
Hardouyn.

HORAE AD USUM ROMANUM. 1^a. Heures a lusaige de Rōme tout au long || sans riēs requerir Auec les figures de la || vie de lhōme : z la destructiō de hierusalē. 116^b: A la louenge de dieu z de la tres glorieu || se vierge marie: et de monseigneur saint || Iehan leuangeliste. Et a ledificacion de || tous vrays catholiques. Ces presentes || heures a lusaige de Romme tout au long || sans riēs requerir. Auec les figures de la || vie de lhomme: et la destruction de Hieru || salem ensemble. Et pareillemēt les figu || res de lapocalipse: z plusieurs autres bel || les hystoires faictes a la mode de ytalie. || Ont este nouuellemēt Imprimees a Pa || ris par Guillaume Anabat Imprimeur || demourāt en la rue saint Iehā de Beau || uays a lenseigne des Cōnis pres les grā || des escolles de decret. Pour Gillet Har || douyn libraire demourāt au bout du pont || au chāge a lenseigne de la Rose. Et pour || Germain Hardouyn libraire demourant || deuant le Palays entres les deux portes a || lymaige sainte Marguerite. || Tout pour le mieulx.

Octavo. A-O⁸, P⁴. 116 leaves; 29 lines. 190 (191) x 114 mm. Large R (for Rome) on first leaf of each quire (except A and C) in a line with the signature. 9^a begins: Initium sancti euāgelii secundum Io || hannem. Gothic letter.

1^a, title and Hardouyn device; 1^b, Anatomical Man; 2^a, Almanach pour xiiii. ans (1507-1520); 2^b, Kalendar; 9^a, Sequences of the Nativity and Passion; 17^b, Hours of the Virgin Mary, the Cross and Holy Spirit; 56^a, Penitential Psalms; 65^a, Vigils of the Dead; 81^a, Suffrages of Saints, and private prayers, some in French; 100^a, Office of the Conception of the Blessed Virgin; 105^b, Office of Notre Dame de Pitié, in French; 115^b, table of contents; 116^b, colophon.

Anatomical Man (91 x 43 mm.), with small figures of seasons; Scourging of Christ, Virgin with emblems (163 x 102 mm.), and seventeen pictures (of which three are wanting in this copy) in the Renaissance style, measuring 123 (125) x 79 (80) mm., viz., S. John with poison cup (wanting),

36

Betrayal, Heavenly Conference (wanting), Annunciation, Octavian and Sibyl, Crucifixion, Pentecost, Nativity, Shepherds, Magi, Presentation, Flight, Death of Virgin, David and Uriah

Paris:
Guillaume
Anabat, for
Gillet
Hardouyn
and Germain
Hardouyn.



591. HORAE AD USUM ROMANUM. PARIS: GUILLAUME ANABAT, FOR GILLET HARDUYN AND GERMAIN HARDUYN. THE RAISING OF LAZARUS.

(wanting), Death of Uriah, Dives and Lazarus, Raising of Lazarus. The small cuts are God the Father, the Son, and eighteen Saints, as in previous editions; and five new cuts, three of Evangelists, one of Pentecost, and one of the Annunciation, measuring 43 × 23 mm.

The statement of the colophon as to the borders is incorrect, as there is nothing answering

Paris:
Guillaume
Anabat, for
Gillet
Hardouyn
and Germain
Hardouyn.

to the "Vie de l'homme et la destruction de Jerusalem," save one cut, 37×71 mm., of dancers. The figures of the Apocalypse are also arranged without any order. They measure 52×22 mm., and either three or two, with a figure of S. John and intervening letterpress,



591. HORAE AD USUM ROMANUM. PARIS: GUILLAUME ANABAT FOR GILLET
HARDOUYN AND GERMAIN HARDOUYN. DIVES FEASTING.

form a column. The corresponding foot-pieces measure 24×59 mm. The five pieces of Renaissance ornament, as in last edition, reappear here, and with them two more of "putti" and two of hunting scenes with white backgrounds.

On vellum. 212×134 mm. Rubricated in red, blue, and gold; the pictures uncoloured. Wanting sigs. A, B, G. From the Bennett collection. Old brown calf.

HORAE AD USUM ROMANUM. 1^a. A la louenge de dieu ⁊ de la tressaincte ⁊ glo||rieuse vierge Marie et a ledification de tous bōs || catholiques ont este commencees ces presentes || heures a lusaige de Romme tout au long sans ri||ens requérir Auec vng commun antiennes suf-||frages et oraisons de plusieurs saintz ⁊ saintes || selon ledit vsaige et plusieurs autres comme on || verra en la table. Imprimees a paris par Gil-||let Hardouyn libraire demouraut [sic] au bout du pōt || nostre Dame deuāt saint Denis de la chartre || a lenseigne de la Rose. 88^b. Ces presentes heures a lusaige de Romme || tout au long sans riens requérir Auec les grans || suffrages ont este nouuellemēt imprimees a Pa||ris. Laus deo.

Paris:
Gillet
Hardouyn,
c. 1509?

Octavo. A-L⁸. 88 leaves; 33 lines. 153 (155) × 82 mm. Ro. (for Rome) on first leaf of each quire in line with the signature. 9^a begins: *introduxit petrū. Dixit ergo petro.* Gothic letter.

1^a, title, and prayer, etc., in French; 1^b, Anatomical Man; 2^a, Almanach pour xvi. ans (1509-1524); 2^b, Kalendar; 5^b, Sequences of the Nativity and Passion; 12^a, Hours of the Blessed Virgin, the Cross, and Holy Spirit; 46^a, Penitential Psalms; 53^a, Vigils of the Dead; 67^a (line 6), Suffrages of Saints, and private prayers, some in French; 83^a, Hours of the Conception; 88^b, table of contents and colophon.

Nineteen large cuts: Anatomical Man, seventeen measuring about 124 × 80 mm. (viz. S. John, Betrayal, Heavenly Conference, Annunciation, Octavian, Crucifixion, Pentecost, Nativity, Shepherds, Magi, Presentation, Flight, Death of Virgin, David and Uriah, Death of Uriah, Dives and Lazarus, Raising of Lazarus), and Virgin with emblems, all as in the previous edition. The small cuts also have all been registered before, viz., Evangelists and Annunciation (43 × 23 mm.), Pentecost and Annunciation (32 × 15 mm.), God the Son and Saints Sebastian, Nicholas, Claudius, Antony, Francis, Anna, Mary Magdalen, Katherine, Margaret, Barbara, Apollonia, all about 33 × 24 mm. It will be noted that the title-page, which is obviously based on the colophon of the previous edition no longer makes the promise "auec les figures de la vie de l'homme et la destruction de Hierusalem ensemble, et pareillement les figures de l'apocalipse ⁊ plusieurs autres belles hystoires faictes a la mode de ytalie."

On vellum. 205 × 127 mm. Rubricated in red, blue, and gold. The pictures heavily coloured and surrounded with gold frames. An illuminated side border to every page. Sixteenth-century brown calf, stamped in gold with a chain border, azured inner corner-pieces; a semis of flowers, and a centre panel, within which is a coat of arms.

HORAE AD USUM ROMANUM. 1^a. A la louenge de dieu et de la tressaincte ⁊ glo||rieuse vierge Marie et a ledification de tous bons || catholiques: ont este commencees ces presentes || heures a lusaige de Romme tout au long sans ri||ens requérir Auec vng commun antiennes suf-||frages et oraisons de plusieurs saintz ⁊ saintes || selon ledit vsaige et plusieurs aultres comme on || verra en la table. Imprimees nouuellememēt a || a [sic] Paris par Gillet Hardouyn libraire demourāt || au bout du pont nostre Dame deuant saint De||nis de la chartre a lenseigne de la Rose. Et Ger-||main Hardouyn demourant entre les deux por-||tes du Palays a lenseigne sainte Marguerite. 87^b. Ces presentes heures a lusaige de Romme || tout au long sans riens requérir Auec les grans || suffrages ont este nouuellement iprimees a Pa-||ris. Laus deo.

Gillet
Hardouyn
and Germain
Hardouyn,
c. 1509?

Octavo. A-L⁸. 88 leaves; 33 lines. 155 × 81 mm. Ro. (for Rome) on first leaf of each quire, in a line with the signature. 9^a begins: *introduxit petrū. Dixit ergo petro.* Gothic letter.

Paris:
Gillet
Hardouyn
and Germain
Hardouyn,
c. 1509?

1^a, title, and prayer, etc., in French; 1^b, Anatomical Man; 2^a, Almanach pour xvi. ans (1509-1524); 2^b, Kalendar; 5^b, Sequences of the Nativity and Passion; 12^a, Hours of the Blessed Virgin, the Cross, and Holy Spirit; 46^a, Penitential Psalms; 52^b, Vigils of the Dead; 67^a (line 6), Suffrages of Saints, and private prayers, some in French; [83^a], Hours of the Conception; 88^b, table of contents and colophon.

This edition follows that published by Gillet Hardouyn in the large cuts, and in most of the small ones, but it has the larger Pentecost, and a S. Michael of the same size (about 42 x 22 mm.); also the seven small cuts (John Baptist-Christopher, 33 x 24 mm.) omitted in the other edition. There are no printed borders.

On vellum. 209 x 126 mm. Rubricated in red, blue, and gold. The pictures heavily coloured and surrounded by frames in red, blue, and gold. Each page of text has an illuminated border. Wanting sig. L2. From the Bennett collection. Old red morocco, with scallops in corners, and inlaid green panel. On the back, scallops and two clubs crossed.

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B i

S. JOHN. (SIG. B₁.)

Thielman
Kerver,
5th August,
1513.

HORAE AD USUM ROMANUM. 1^a. Hore diue virginis Marie scdm vsum Romanū cū aliis || multis folio sequēti notatis : vna cū figuris biblie/ apo|| calypsis/ chorea Lethi/ nouisq; effigiebus decorate. 108^a. Finit officiū beate marie virginis secundū || vsum Romanum cū missa eiusdem : & septē || psalmis

40

Paris:
Thielman
Kerver,
5th August,
1513.



Octavo. A-N⁸, O⁴. 108 leaves; 26 lines. 150 x 91 mm. 9^a begins: Initiū
scī euāgelii fm iohēm.

Twenty larger cuts, of which the Anatomical Man, Holy Trinity, and Image of Pity, are taken from the editions of 1501, while a Root of Jesse and B. Virgin surrounded by her symbols (102 x 73 mm.), with dotted backgrounds, are additions to the same set, and fifteen are of later style, influenced by Pigouchet's first sixteenth-century set. These measure

Paris:
Thielman
Kerver,
5th August,
1513.

122-124 × 80 mm., and represent S. John before the Latin Gate, Betrayal, Annunciation, Visitation, Nativity, Shepherds, Magi, Presentation, Flight, Coronation of the Virgin, David and Bathsheba, Raising of Lazarus, Crucifixion, Pentecost, and Arma Christi. The small cuts in the text and also the borders show the same mixture of new work and old. In the Sequences of the Gospels an old cut is used for S. Matthew, new ones for SS. Luke and Mark. Of six cuts of the Passion, five are new; that of the Nailing to the Cross is old. In the Suffrages, where the usual subjects (without S. Francis) are illustrated, old cuts are used for SS. Barbara, Laurence and Mary Magdalene; new ones for the other saints. In the borders the old astrological cuts of the months, the Creation set, and about ten of the Biblia Pauperum set of the Gospel story are preserved. The rest of the Biblia Pauperum, the Dance of Death, and the Fifteen Tokens of Judgement are remodelled in the new style. The sixteenth-century Apocalypse set is here used, with one or two pieces from the earlier set of the Fifteen Tokens interspersed. The twenty or more new grotesque side-pieces, one of which introduces Kerver's initials, represent wild men, women, and boys, Cupid, Judith, an archer, a Roman soldier, etc. They are coarsely cut and in bad taste. At the foot of the square of text, on each page, is now added an ornamental ledge.

On vellum. 170 × 106 mm. Rubricated in red, blue and gold. The cuts uncoloured. From the Bennett collection. Brown morocco, by Bedford.

595

Gillet
Hardouyn.
[Kal. 1510-
1530.]

HORAE AD USUM ROMANUM. 1^a. Hore diue virginis Marie secūdum vsum || Romanum cum aliis multis folio sequenti no||tatis vna cum figuris apocalipsis & multis fi-||guris biblie nouiter insertis. 108^a. Finit officium beate marie vginis se-||cundum vsum Romanū cum missa eius||dem: et septem psalmis penitētiālibus: || cum officio mortuorum/ sācte crucis et || sctispūs : vna cū horis cōceptionis eius-||dem gloriose virginis : et sācte barbare: || cū orationibus scti gregorii/ & aliorum || sanctorū suffragiis. Parisius nouiter im||pressum. Opera Egidii Hardouyn. Cō||morantis in confinia pontis nostre dñe || ante ecclesiā scti Dyonisii de carcere/ ad || intersignium Rose.

Octavo. A-N⁸, O⁴. 108 leaves; 28 lines. 160 × 95 (98) mm. 9^b begins: Hoc erat i pīcipio apđ deū. Roman letter.

1^a, title and Hardouyn device; 1^b, Anatomical Man; 2^a, table of contents; 2^b, Almanach pour xxi. an. (1510-1530); 3^a, Kalendar; 9^a, Sequences of the Nativity and Passion; 17^a, Hours of the Virgin Mary; 52^a, Penitential Psalms; 60^b, Vigils of the Dead; 76^b, Hours of the Cross; 78^b, Hours of the Holy Spirit; 80^b, Office of the Conception; 86^b, Suffrages of Saints, followed by various prayers; 108^a, colophon; 108^b, blank.

The Anatomical Man and fifteen cuts, measuring about 124 × 80 mm. as in previous editions, with omission of those of David and Uriah and Dives and Lazarus. The small cuts comprise three Evangelists, Pentecost, Annunciation and S. Michael (about 42 × 22 mm.); the smaller Annunciation; sixteen saints (John Evangelist to Apollonia); also a God the Father (52 × 22 mm.) and a Decollation of S. Barbara (37 × 25 mm.).

In the border cuts the set of the Apocalypse is given in regular sequences; the other borders are filled up from odd pieces of all the Hardouyn sets.

On vellum. 175 × 111 mm. Rubricated in red, blue, and gold. The pictures coloured. From the Bennett collection. Modern mouse-coloured morocco, blind-stamped.

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Germain
Hardouyn.
[Kal. 1526-
1541.]

HORAE AD USUM ROMANUM. 1^a. Hore beate marie virginis secundum vsum || Romanum totaliter ad longum sine require. Cū || multis suffragiis ⁊ Orationib⁹ de nouo additis || Sicut videbitis in tabula. Nouiter impressis Parisius: per Germanum Hardouyn commorantē || inter duas portas Palatii ad intersiniuz [sic] Sancte || Marguarete [sic]. Et ibi venundentur. 84^b. Expliciunt

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hore beate marie virginis secun-||dum verum vsum Romanum totaliter ad longū || sine require . Cum multis aliis suffragiis ⁊ ora-||tionibus de nouo additis. Nouiter impressis Pa-||risius: per Germanum Hardouyn comorantem || inter duas portas Palatii regis : ad intersigniu3 || sancte Margarete. Et ibi venundentur.

Paris:
Germain
Hardouyn.
[Kal. 1526-
1541.]

Octavo. A-K⁸, L⁴. 84 leaves; 30 lines. 140 (141) × 81 mm. Rom. or Ro. on first (and occasionally third) leaf of each quire, in a line with the signature. 9^a begins: discipulis suis. Iudas ergo. Gothic letter.

1^a, title and Hardouyn's device; 1^b: O salutaris hostia, etc., in French and Latin; 2^a, Anatomical Man; 2^b: Almanach pro xvi. annis (1526-1541); 3^a, Kalendar; 6^a, Sequences of the Nativity and Passion; 14^a, Hours of the Blessed Virgin, with Hours of the Cross and Holy Spirit; 48^a, Penitential Psalms; 55^a, Vigils of the Dead; 69^a, Suffrages of Saints; 80^a, Office of the Conception; 83^b (2nd par.), table of contents; 84^b (2nd par.), colophon.

Sixteen large cuts, viz., Anatomical Man (90 × 45 mm., wanting in this copy), Virgin appearing to S. John (a roundel with corner-pieces, 90 × 61 mm.), Betrayal (112 × 61 mm.), and Heavenly Conference, Annunciation, Augustus and Sibyl, Crucifixion, Pentecost, Nativity, Shepherds, Magi, Presentation, Flight, Death of the Virgin, David and Uriah, David and Bathsheba and Lazarus, measuring from 123 to 125 × 80 mm. The smaller cuts are mostly roundels; the small Christ in Glory (20 mm.) on 1^b, three Evangelists, Virgin and Child, SS. Michael, John Baptist, Peter and Paul, Stephen, Laurence, Sebastian, Nicholas (40 × 31 mm.), and Antony, Roch, Anne, Mary Magdalene, Katherine, Barbara and Geneviève (34 mm.). Rectangular cuts of the Trinity and Annunciation measure respectively 63 × 46 and 50 × 35 mm. There are no borders.

On vellum. 178 × 122 mm. Rubricated in red, blue, and gold. The pictures uncoloured, a rare thing in a late Hardouyn Horae. Wanting sig. A₁. From the Bennett collection. Modern red velvet.

nellus nomine salustii magni nepos in latinam linguam transferre curauerit
tamen dum laboraret nimium et esset brevis particularis historie ipsius o magis
posuit allicere animos auditorum premissa breuitate intecenter omisit. In hac
igitur serie libelli totum inuenietur inscriptum. Quid de tota historia vnuer
saliter et particulariter gestum fuit. Que fuit origo inimicitiarum scandali
que aduersus frigios greciam concitauit: vt appellatione grecie non magna
grecia italia videlicet vt voluerunt nonnulli debeat comprehendere dicentes ad
uersus troianos et magnam greciam q̄ italiam paruum greciam quam ap
pellamus hodie romaniam confluisse cum parua scilicet sola grecia: licet pau
cis aliis sibi adiunctis nouerit expugnatura troianos: prout ipsius historie se
ries per ea que infra legentur apertius demonstrabit. Sic ergo successine de
scribetur in ipsa qui reges et qui duces grecoꝝ armata manu et quot nau
bus se in predictum exercitum extulerunt: quibus armorum insigniis vsi
sunt: qui reges et duces in troiane urbis defensionem aduenerunt: quanto te
pore fuerit protracta victoria: quotiens bellatum extitit: et quo anno: quis
ipsorum in bello ceciderit: et cuius ictu: de quibus omnibus pro maiori par
te cornelius nichil dixit. Superest ergo vt ad ipsius narrationis seriem
accedatur

Incipit primus liber de rege peleo inducente iasonem vt se conferat ad
aureum vellus habendum et conquerendum

In regno thesalie de predicta scilicet pertinentis romanis cat
incole mirmidones dicti sunt quod nos hodie vulgari denomi
natione salonochium appellamus. Regnabat tunc temporis
rex quidam iustus et nobilis nomine pelus cum eius confor
te thetide nūcupata: ex quorum matrimonio processit vir ille
tā fortis: tā animosus: tā strenuus denominatus achiles. Hos mirmidones
illi q̄ dicere voluerunt magnā greciam id est italiam i troianoꝝ excidium aduenisse
apertinos esse dixerunt: gens quodam videlicet que in regni cicilie finibus
habebat constituta: unde ciuitas illa apertina dicta est: et ciuitas thetīm que
in ipsa prouincia sita est a predicta thetide nomen asserunt assumpsisse. Sed
sic dicentes perhibentur errare: et tandem mirmidones habitatores thesalie
nūcupentur: quorum dominum post obitum regis pelei patris sui natus

PAGE OF TEXT. (LEAF 1, VERSO.)

Lyon:
G. Ortuin
and Peter
Schenck,
c. 1482.

COLUMNIS, GUIDO DE. DE CASU TROIAE. 2^a. [S]I et cotidie vetera
recentibus obruant: nonnulla tamen iamdudum || vetera . . . 113^b. Explicit liber
de casu troie. ||

Folio. a-f⁸, g, h⁶; i-n⁸, o⁶, p⁸. 114 leaves; 34 lines. 173 × 122 mm. Type 1.
Sig. b1 begins: sunt finaliter ablatura. Iason autem . . . Hain, 5507.

Leaf 1, blank (wanting); 2^a-60^b, text of books i-xvi; 61^a-113^b, text of books xvii-xxxv; 114,
blank (wanting).

Mr. Proctor wrote of the book: "The type appears to be the same as that of the earliest edition of the *Roman de la Rose*, but this may be rather the later of the two books, as it has a lower-case k, which is wanting in the *Roman de la Rose*; the type is said to be that of Jean Croquet, at Genève, who printed a *Guillermi Postilla*, but the use of Lyonnese paper rather points to that city as the place of origin." This note seems to point to a passing doubt as to the certainty of the attribution to Ortuin and Schenck, which nevertheless the writer had helped M. Claudin to establish. The full evidence will be found in Claudin's "*Histoire de l'Imprimerie en France*," vol. iii, pp. 416-423. A copy of the "*De Casu Troiae*," quoted by M. Claudin, has written in it a note in which occurs the date 1486. It was probably, however, printed some years before this, as a Dresden copy of a Boethius, in the same type as this work and the *Roman de la Rose*, has a rubricator's date 1481, and the three books were probably not separated by any long interval.

Very little is known of Gaspard Ortuin save that he was a German, and that his name appears in the Lyon archives in 1485. M. Rondot was under the impression that he had found an entry of him as a printer seven years earlier, but this appears to be a mistake. The Boethius was probably one of his earliest books. No book of his is known with a date later than 1495, but he was alive in 1502. From the popular character of the works which he printed, largely romances, he ought to have enjoyed a prosperous career. His partner, Schenck, printed at Vienne in Dauphiné in 1484.

266 x 195 mm. Initials in blue and red. From the library of William Morris. The Sunderland copy. Inscription (fifteenth or sixteenth century) on 107^b: Pro carthusiensibus Santo⁷ Donaciani ⁊ Roga^m ppe Nannet^e. Brown calf (eighteenth or nineteenth century).

Lyon:
G. Ortuin
and Peter
Schenck,
c. 1482.

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RODERICUS ZAMORENSIS. LE MIROIR DE LA VIE HUMAINE.

2^a. a Lonneur de dieu de la glorieuse vierge marie || et de toute la court celestiale de paradis ⁊ a la || vtilite d' toute la vnion des catholiqs cristiens || Icy commace le lyure intitule le myrouer de la || vie humaine . . . 147^b. Icy est finye vne briefue table selō lordre de a b c vtile || ⁊ prouffitable pour trouuer facilement les matieres cō-||tenues en ce present liure. Imprime par Nicolas phillip||pi et Marc reinhardi de strasbourg lan mil quatrecens ⁊ || octante ⁊ deux le .xx. iour daust. ||

Nicolaus
Philippi and
Marcus
Reinhard,
1482.

Folio. a-1⁸, m⁶, n-s⁸, t⁶. 148 leaves; 33 lines. Initial-directors. 199 x 125 mm. Type 2^b. Sig. b1 begins: uernēt le me tais . . . Hain, 13953.

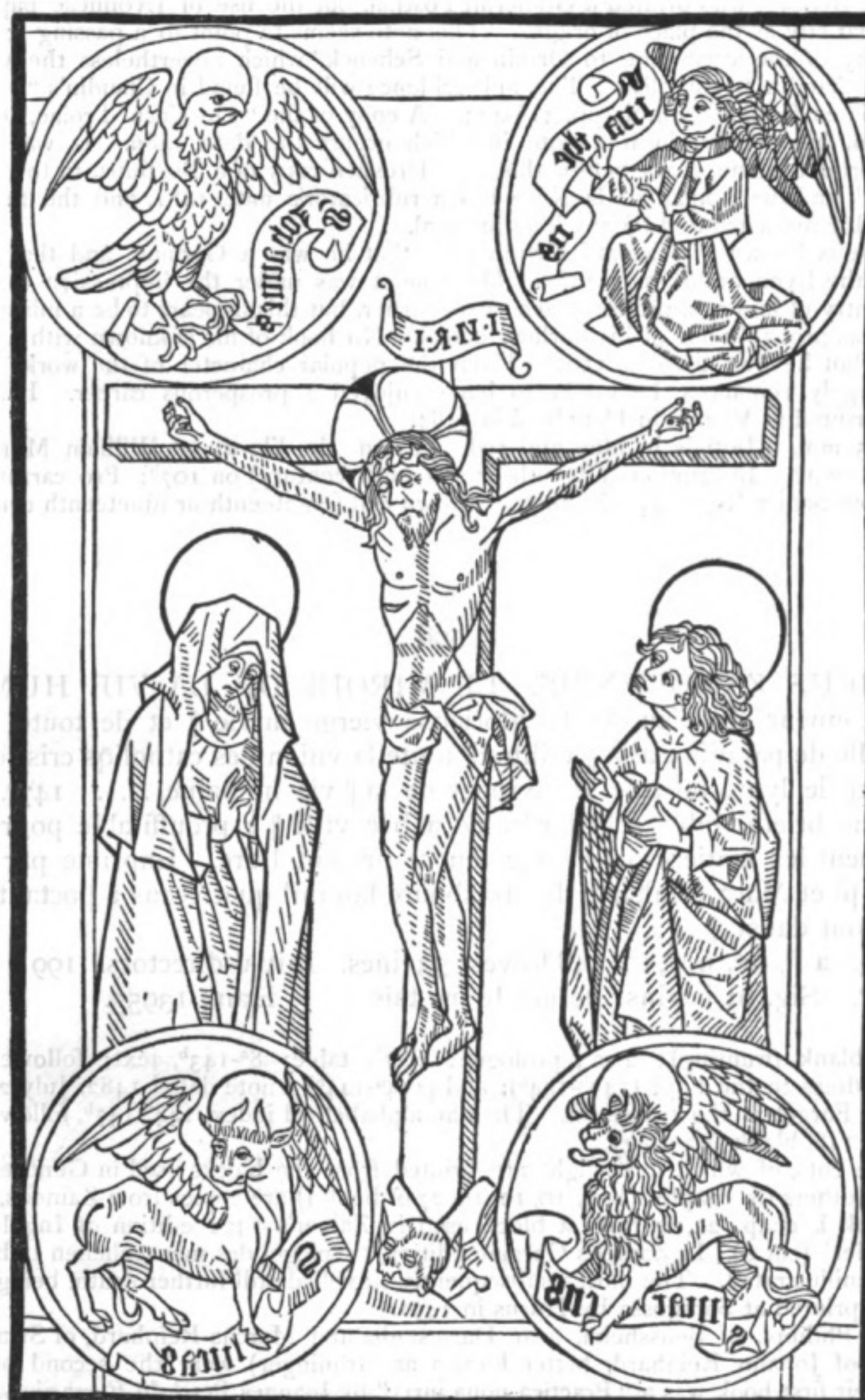
Leaf 1, blank (wanting); 2^a-2^b, prologue; 2^b-7^b, table; 8^a-143^b, text; followed by the author's address to the Pope (143^b-144^a); and (144^a-144^b) a note dated 1482, July 26, stating that Pierre Farget is the translator. Then an alphabetical index, 144^b-147^b, followed by the colophon. 148, blank (wanting).

Fifty-five cuts, of which forty-eight are printed from the blocks used in Günther Zainer's edition, six others (to chapters 8, 9, 10, 12, 19, 27 of book i) are copies from Zainer's, and one, that to book i, chap. 24, is from a block used in Zainer's 1472 edition of Ingold's "*Das goldene Spiel*" (cut 6). In Zainer's German edition, "*Spiegel des menschlichen Lebens*," this chapter is unillustrated. The blocks subsequently travelled still further south, being found in the edition printed at Saragossa by Hurus in 1491.

Nicolaus Philippi, of Benssheim, near Darmstadt, and Marcus Reinhard, of Strassburg (a connection of Johann Reinhard, better known as Grüninger) were the second printers at Lyon. Their first book was a "*Practica noua iuris*" by Joannes Petri de Ferrariis, which they printed, eo ipso autore iubente (see the colophon, reproduced by M. Claudin, op. cit. iv, 114) in 1477. The movements of Reinhard are chronicled in Mr. Proctor's paper on "Marcus Reinhard and Johann Grüninger," in vol. v of the *Transactions of the Bibliographical Society* (reprinted in his collected "*Essays*"). Nicolaus Philippi apparently died in 1488.

270 x 193 mm. From the libraries of W. H. Crawford and William Morris, with the Lakelands book-plate and autograph signature and address of Morris, dated 1895, January 30. Old brown calf. Quire d is bound between s and t.

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599. GUILLERMUS PARISIENSIS: POSTILLA SUPER EVANGELIA. LYON: NICOLAUS PHILIPPI AND MARCUS REINHARD, C. 1482. (A₃ VERSO.)

GUILLERMUS PARISIENSIS. POSTILLA SUPER EVANGELIA.

2^a. v Itam bonam ⁊ exitum beatum. Ego frater guiller⁹ mus . . . 3^a. Incipit postilla super euangelia. Et pri⁹ mo dominicalia . . . 110^a. Postilla super epistolis ⁊ euangeliis do⁹ minicalibus ac festiuitatibus de sanctis p⁹ anni circulum secundum sensum litteralem ⁊ collecta finit feliciter. ⁊

Lyon:
Nicolaus
Philippi and
Marcus
Reinhard,
c. 1482.



(B, RECTO.)



(C, VERSO.)



(F, VERSO.)



(G, RECTO.)

Folio. a¹⁰, b-g⁸, h, i⁶; A-E⁸ 110 leaves; 2 columns; 54 (53) lines. 207 x 142 mm. Types 4 and 5. Sig. b1 begins: il lā quaz propheta balaa3 . . .

Leaf 1, blank; 2^a, preface; 2^b, cut; 3^a-70^b, postil on the gospels; 71^a: Epistolarū et euāgelioꝝ de tempore et san-ctis liber incipit. ⁊ End, 110^a; 110^b, blank.

One folio cut (215 x 135 mm.), the Crucifixion, with the symbols of the Evangelists in rondels in the corners. This was copied in 1483 in the "Légende dorée," printed by Huss and Hongre. Fifty-three small cuts, of which the first measures 86 x 74 mm. the rest about 78 x 74 mm. One cut, that of Christ addressing disciples, is repeated (38^b, 45^b). On 16^a a



Cy commence Jehan Bo-
cace de certal son liure intitru
le dela ruine des nobles hom-
mes et femmes. Lequel con-
tient en semble. ix. liures parti-
culiers cōme il apparra ou pro-
ces de ce present volume. Et
premierement le prohemie.



In strēue mī
les emunctum
ex ingenio meo
opusculum re.
Bocace cōmen-
ce icy son pre-

mier prohemie qui est de la in-
titulatiō de son liure et dit ain-
si. **O** cheualier prens ceste eu-
re empraincte de mon engin
en quoy sont tracteez le s ma-
leureuses fortunes et fins des
nobles hommes en especial.
Ceste euvre a este longuement
deuers moy oyssiue. Car ie ne
me pouoye accorder a qui ie la
vousisse premieremēt enuoier
affin q̄l donnast aulcune beau-
te a son nō et q̄ par le secours
de ses aydes elle venist en ap-
pert par meilleures voyes que
a.ii

*Cest liure appartient a moi
Marguerete d'Angoulême*

600. BOCCACCIO: DE LA RUINE DES NOBLES HOMMES ET FEMMES.
LYON: MATH. HUSS AND JOH. SCHABLER, 1483.

cut of the healing of Bartimaeus is pasted over another. The illustrations end abruptly at leaf 54. In a few of the cuts use is made of black backgrounds.

281 x 183 mm. Initials in red, and some rubrications. From the Bennett collection. Brown morocco, by Riviere.

Lyon:
Nicolaus
Philippi
and Marcus
Reinhard,
c. 1482.

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Comment poetrie enhorta
bocace a continuer son euvre.
Chapitre .i.

Ud in quā sa
tis ai aduersū
est quietem cor
poris nimiam
torporis ma
trem et ignū
hostem fore etc. Icy cōmē
ce Boccace son. viii liure ou
quel il fait vng petit debat en
tre luy et son maistre francois
petrarche le quel il prent icy
po^r poesie et dit ainsi. Que

diray ie il est assez chose con
sideree la trop grande repo
sance du corps estre mere des
entommissemens et ennemie
de l'ēgin humain, laquelle cho
se certes iay esprouue souuēt
p ma folle touttefois ie suis
a pou maitenāt encheu en pa
resse mortelle. Car comme ie
cōuoiteur de repos eusse laif
se mes mēbres cheans en tref
large oisuiete mes brides ou
bliez ie fus plōgue en sigrāt
et si parfond dormir q ie fait
immuable semblove mort non
pas seulesmēt a moy mais a au
3. i.

A LAUREATE POET EXHORTING BOCCACCIO TO CONTINUE HIS WORK.

BOCCACCIO, GIOVANNI. DE LA RUINE DES NOBLES HOMMES ET
FEMMES. 2^a. Cy commence Iehan Bo||cace de certal son liure intitu||le dela
ruyne des nobles hom||mes et femmes. Lequel con||tient en semble .ix. liures

III

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H

Math. Huss
and Johann
Schabler,
1483.

Lyon:
Math. Huss
and Johann
Schabler,
1483.

parti||culiers cōme il apparra ou pro||ces de ce present volume. Et || premierement le proheme. || 228^a. A la gloire et louenge de || dieu et a linstruction de tous || a este cestuy oeuure de Iehan || bocace/ du dechier des nobles || hommes et femmes/ imprime || a lyon sur le Rosne par hōno||rables maistres maistre Ma||this husz z maistre Iehā scha||beler Lan Mil. CCCC. qua-||tre vingtz et troys.

Folio. a⁶, b-z, z, ρ, A-C⁸, D⁶. 228 leaves; 2 columns; 37 lines. Initial-directors. 197 × 133 mm. Types 1 and 2. Sig. b1 begins: Le prologue de lacteur. Hain, 3342; Proctor, 8559.

Leaf 1, blank; 2^a-3^b, proem; 4^a-6^b, table of chapters; 7^a, prologue followed by text of book i (book ii, 34^b; iii, 58^b; iv, 82^b; v, 107^a; vi, 128^a; vii, 153^b; viii, 175^a; ix, 199^a); end, 228^a; 228^b, blank.

Nine cuts, measuring uniformly 110 × 130 mm., viz., leaf 2 (Prologue), Boccaccio writing in his library; 34^b (book ii), Vision of Saul, armed and holding a spear; 59^a (book iii), Two men gazing at the stars, while opposite stand a young woman (Fortune) and an old (Poverty) leaning on a crutch with an iron point; 82^b (book iv), Vision of Marcus Manlius; 107^a (book v), Kings Antiochus and Seleucus; 128^a (book vi), Fortune represented as a hideous and horrible woman of a hundred hands; 153^b (book vii), Antony, son of Mark Antony; 175^a (book viii), a Laureate Poet, who exhorts the author to continue his work; 199^b (book ix), an Emperor, probably the Emperor Diogenes. While in the other visions the author is shown at his desk, ready to take down information, in the picture prefixed to book viii he is represented as in bed, and, moreover, as wearing a night-shirt, contrary to the usual practice, if the evidence of miniatures and woodcuts can be trusted.

White grotesque initials of two sizes: (1) 30 mm., D, E, F, I, N, O, P; (2) 22 mm., all the letters except K, X, Y, Z; double forms of E, P, and perhaps others.

Mathieu Huss succeeded his brother or cousin Martin in 1482. He came from Botwar, in Wurtemberg. Johann Schabler was the second partner with whom he worked in 1483, the first having been Peter, of Hungary. M. Claudin records the pleasing fact that Schabler was called "Wattenschnee" from his readiness to brave all weathers. Besides the Boccaccio, they printed together a "Dialogus Creaturarum," an "Aesop," and a "Breviarium Decretorum." In October, 1484, the partnership had come to an end, and Mathieu Huss was working by himself.

286 × 194 mm. From the libraries of W. H. Crawford (Lakelands ex-libris) and William Morris. Inscriptions: (1^a) tout le vostre R.P.; (1^b) cest lyuere partient a moy Hery Parkar; (2^a) Cest liure apertient a moy Marguerete Wyndesore; (174^b) Thys boke ys myne Margaret yañ gevyn by master Parkar; (at end) Mastres Margrett yañ. Olive morocco, by Riviere.

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J. Siber,
c. 1483-84.

ROMAN DE LA ROSE. 2^a. Ci commence le romant de la rose || Ou tout lart damours est enclose || 150^a. Cest fin du romant de la rose || Ou tout lart damours est || enclose ||

Folio. a-s⁸, t⁶. 150 leaves; 2 columns; 41 lines. 203 × 135 mm. Types 1 and 2. Sig. b1 begins: Longuet et de gente facon . . .

Leaf 1, blank (wanting); 2^a-150^a, text; 150^b, blank.

One double cut on 2^a (92 × 139 mm.); large cut of a tower (92 × 132 mm.), 29^a; eighty-two column cuts (68 × 59 mm.) made into eighty-nine by repetition. The inner and upper margins of the first page of text have a floral border, in the midst of which is seated an owl; also a six-line initial M, showing two grotesque faces. The woodcuts have the merit of illustrating the text, but do not rise above journeyman's work.

The second edition of the "Roman de la Rose," and shown by a blunder in the text to be set up from the first edition, which is in the type of the "Historia Troiana" by Guido de Columnis in this collection, and has been variously assigned to Jean Croquet at Geneva, or to a Lyonnese press (Ortuin and Schenck, see No. 597). The types used in this second edition are the same as those in Siber's undated French version of the "De proprietatibus rerum," except for the h

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in the text type, which differs. According to Mr. Bourdillon ("The Early Editions of the Roman de la Rose," p. 38), "this edition would appear to be even rarer than the first."

Siber had begun printing in 1478 in partnership with Martin Huss. In 1481 he was employed by Barth. Buyer, the patron of several Lyonnese printers, to print a fine edition of the Decretals of Gregory IX. He appears to have been the earliest of the Lyonnese printers to seek his models at Venice rather than in Germany and at Basel. He was alive as late as 1502.

279 x 192 mm. The cuts are coloured; initials added in red or blue. From the Bennett collection. Michael Wodhull's copy, bought by him for three guineas at a sale by Baker and Leigh, 17th January, 1771. Date at end: 26th October, 1774. Old French red morocco.

Lyon:
J. Siber,
c. 1483-84.

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(SIG. C₈ VERSO.)



(SIG. E₁ RECTO.)



(SIG. R₁ VERSO.)



(SIG. S₇ VERSO.)

JACOBUS DE VORAGINE. LA LEGENDE DOREE. 1^a, title: La || Math. Huss,
legende doree en || francoys. || 1^b, column 1: Cy commēce la legende doree en 1484.

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H 2

Lyon:
Math. Huss,
1484.

francoys. Et pre||mieremēt de lad||uent de nostre sei||gneur. || 270^b, column 2:
Cy finist la vie des saintz dicte Legende doree ⁊ aussi des saintz nouueaulx.
extraicte et || translatee de latin en francoys au plus pres du || latin selon le vray
sens de la lectre. ꝑme il peut || apparoir a ceulx qui diligemment regarderont || ⁊
entenderont le latin. Imprimee a Lyon || par maistre Mathieu hus. Lan de grace
mil || quatre cens quatre vingtz et quatre. Le .xxvi. || iour doctobre. ||

Folio. a-z, A-L⁸. 272 leaves; 2 columns; 48 lines. Headlines and initial-
directors. 211 × 147 mm. Types 2 and 3. Sig. b1 begins: et ie vous
promectz . . .

1^a, title; 1^b, blank; 2^a-270^b, text; 271^a, a notice of the translator, Jean de Vignay, and a
prologue; 271^b-272^a, table; 272^b, blank.

An earlier edition of this book was printed by Huss in 1483 in partnership with Petrus
Hungarus. The translation is quite independent of that followed by Caxton. This is the first
book printed by Huss after separating from Johann Schabler.

One hundred and twenty column cuts (mostly about 85 × 65 mm.) used by repetition as
one hundred and seventy-eight. Though the execution of the cuts is extremely rude, the
number of them speaks well for the publisher's liberality, the repetitions being mostly of popes,
bishops, and unknown martyrs, and the worst incongruities being the use of a stock cut of an
execution in the open air for the martyrdom of S. Thomas of Canterbury, and the use of the
same cut for the Birth of Our Lady and of S. John Baptist. As regards the former the printer
would have done better to use that on sig. s7^b, which shows a martyrdom at an altar.

284 × 194 mm. Rubricated; initials in red (the first in red and blue). From the Bennett
collection. Elaborate binding of brown morocco with blind stamps by Léon Gruel.

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Guillaume
Le Roy,
20 Jan. 1486
[1487].

FIERABRAS. 2^a. s Ainct pol docteur de verite nous dit que toutes cho||ses. . . .
115^b. Cy finist Fierabras imprime a lyon par maistre guillau||me le roy le .xx.
iour de ianuier. M. CCCC. lxxxvi. ||

Folio. a-n⁸, o, p⁸. 116 leaves; 33 lines. Initial-directors. 185 × 123 mm.
Type 9. Sig. b1 begins: aurelien va veoir le diffinement . . . Hain, 7088.

Leaf 1, blank; 2^a, prologue; 2^b-6^a, table; 6^b-115^b, text; 116^a, cut; 116^b, blank.

One folio cut (187 × 118 mm., 116^a) representing a king on his throne, and forty-four half-
folio cuts (c. 93-95 × 120-125 mm.), made fifty-one by repetition, executed in a great variety
of styles, varying from almost indecipherable rudeness to fair journeyman's work, and
occasionally something more than this, as in the picture (here reproduced, page 54) of Gui
being led to execution and shutting his eyes, apparently not so much to avoid the sight of the
gallows as in a rapture of prayer, while one of the pagans stares at him to observe how he
likes it. One of the worst cuts is repeated twice in the same sheet (l). That on 45^a, measuring
96 × 132 mm., representing a king in council, is clearly borrowed from some other book, and
this may apply also to others.

According to M. Claudin, this is the second Lyons edition of the "Fierabras," having been
preceded by one dated 16th November, without mention of any year, printed in larger type,
and with very primitive woodcuts, probably in 1484. Another edition, dated only "le
cinquiesme iour de iuillet," which has eight fewer leaves, is probably the latest of the three.
M. Claudin notes that the only copy of each of these editions known to him was in foreign
hands, that of 16th November in a private collection at Brussels, that of 1486-1487 in the
Imperial Library at Vienna, that of 5th July in the collection of Mr. Huth. Previous to 1484
three other editions of the romance had been printed at Geneva, the first in 1478. The version
was compiled in French prose by Jean Baignon in three books, the first and third following
the "Miroir historial" of Vincent de Beauvais, and the second the French metrical "Fierabras."
This he tells his readers in the epilogue on the last page of his book, above the colophon,
where he writes: "Et ainsi est que a la postulacion et requeste du deuant nomme venerable
homme messire henry bolomier chanoine de lausanne ay este insite de luy translater et

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reduire en prose francoyse a matiere deuant desuite tant comme il touche le premier et le tiers liure ie les ay pris et extrais dung liure qui se dit mirouer hystorial pour la plus grant partie, et le second liure iay tant seulement reduit dung romant ancien en francoys et sans

Lyon:
Guillaume
Le Roy,
20 Jan. 1486
[1487].

supplie que pour mes huy vous ne leur fassies riens iusques de main a leur q chun le scaura et vostre iugement sera mieulx approuue. Car ie scay bie qlz ont la mort deservie bie euidete. Et daultre part se charles le pereur d'ouloir redre monseigneur fierabras vostre filz de son bon gre d'uy pourries remettre se blablement les fracois q d'avez pour l'amour de d' se dist la d'miral ien suis coteret. et demanda brutamot qui estoit garde de la prison. et luy recommanda les francois moult grandement et quil fust bien seur deulx et quil les mist en lieu pour apprendre comment ilz auoyent ouure sollelement de se mettre en sa main.

C De la prison ou les francoys furent logies. et comment ilz furent visitez par la belle floripes fille de la d'miral. et de la beaulte d'elle. **C. Le tiers chapitre.**



A Pres que ballant la d'miral despaigne eut comande q les fracois fussent mis en grefue prison. Brutamot le chartrier da descendre oliuier et les autres ses compaignons en dne prison moult d'angereuse qui estoit tant estroicte

603. FIERABRAS. LYON: GUILLAUME LE ROY, 1486. (SIG. F₁ RECTO.)

aulte informacion que de celluy liure ie lay reduit en prose substantiallement sans faillir par ordonnance des chapitres et parties du liure selon la matiere en celluy contenue. Et se aulcunement en tout cestuy liure iay mespris ou parle aultrement que bon langaige substancieulx plein de bon entendement a tous facteurs et clers ien demande correction et amendement et des faultes pardon. Car se la plume a malescript le cueur ne pensoit que bien dire,

Lyon:
Guillaume
Le Roy,
20 Jan. 1486
[1487].

et aussi mon sens et entendement qui est bien petit ne porte pas de desduire telle matiere sans errer. Toutesfois qui entendra bien la lectre et comprendra bien mon intencion il ne trouuera que bien et moyen pour venir a saluacion. A la quelle puisse finablement paruenir tous ceulx qui voluntiers le liront orront ou feront lire."

Guillaume Le Roy, the first printer at Lyon, was a native of Liège. When his native city

fier haulea le poing et dona sur levisaige a guy de bourgogne par maniere q le sang dint dehors habundamment a ce coup fut guy alumie de yre et fureur et pour estre esquarelle presentement il ne se fust tenu quil nepust celluy sarrafin par les cheueulx a lu ne des mains et a lantre luy dona si bon sur le gros os du col par derriere ql le luy ropit et sans iamaiz tirer ne pied ne main il cheut a terre tout mort deuant la dmiral. Vallant fut tresmal cotet de ce coup ql cuida issir hors du sens no tant pour la mort du payen come pour la mesprisance q guy auoit faicte deuant ses peulx et cria a hauste voiz quon le prist Et aussitost ql leut dit ces sarrafinz dindret a luy come loupz enragez q des piedz que des mains ilz le dordt batte ql ne sauoit ql il estoit et leussent oc cis se la dmiral neust commande quon ne le mist point a mort. en telle maniere.

Comet les payes auoient propose de pendre guy de bourgogne si les chrestiens ne leussent secouru puissamment. Le xv. chapitre.



603. FIERABRAS. LYON: GUILLAUME LE ROY, 1486. (SIG. H, RECTO.)

was destroyed by Charles the Bold in 1468, Le Roy sought refuge at Cologne, proceeding thence to Basel and Beromunster (where he may have learnt to print), and finally to Lyon, where he set up a press in the house of Barth. Buyer, and at his expense. He printed upwards of a hundred books, nearly all of them in French. His last dated book was finished 10th July, 1488.

274 x 191 mm. Initials, etc., in red. A few of the cuts have touches of colour. From the Essling, Yemeniz, Crawford, and Bennett collections. Red morocco, by Trautz-Bauzonnet.

Bertrand du guesclin.

(LEAF I, VERSO.)

BERTRAND DU GUESCLIN. 1^b. Bertrand du guesclin. || 2^a. eN ma pensee sou||uent me delictoye en ouyr liures et || cōpter les faiz . . . 88^b. Cy finist le liure des faiz || de messire Bertrand du gues||clin cheualier Iadiz connesta||ble de france et seigneur de lon||gueuille. ||

Folio. a⁸, b-n⁶, o⁸. 88 leaves; 2 columns; 35 lines. Initial-directors. 195 × 130 mm. Type 9. Sig. b1 begins: le roy pour traictier . . . Hain, 8146; Proctor, 8517.

Lyon:
Guillaume
Le Roy,
c. 1487.

Lyon:
Guillaume
Le Roy,
c. 1487.

1^a, blank; 1^b, cut with headline; 2^a-87^a, text; 87^b, colophon; rest of leaf blank; 88^a, cut, 88^b, blank.

Large cut of Du Guesclin (193 × 135 mm.), 1^b repeated on 88^a; twenty other cuts (100-103 × 118-123 mm.) of combats, battles, and sieges, etc., made twenty-seven by repetition. Nine of these cuts are in the primitive Lyonnese outline style; eight others are fully shaded

telle maniere que sa fille Bastar
de q^l auoit amenee prendroit a
femme le duc de Lancastre. Et
a ses fraiz seroient demourans
le duc et sa femme et du prince
et de ses hoirs seroit le royaul
metenu et au prince en seroit le
roy pietre homaige.

Pour ces aliances iura
le prince au roy pietre
faire secours. Et de
s^{es} Bourdeaulx fit a s^{on} frere es
pouser la fille de pietre. A celle
feste tint le prince grant court
planiere. et maintient on q^u au

temps de lors on ne dit feste plus
platureuse tenir. a la q^uelle estoient
tous les gr^{as} seigneurs de guie
ne. et ung iour apres ma^{da} le
prince to^t les seigneurs et gr^{as}
barons de guienne qui en due sa
le sⁱⁿdiert par deuers luy. Et
aup seigneurs et barons de gui
enne parla le prince en manie
re de predication.

Commet le prince de galles
tint gr^{at} court a Bourdeaulx et
comment il prescha a tous les
nobles de sa court.



Signeurs qui tous
estes nobles et de no
bles lignees yssus. et par con
sequent estes tenuz to^t nobles

605. BERTRAND DU GUESCLIN. LYON: GUILLAUME LE ROY, C. 1487.
(SIG. G₄ RECTO.)

in the style of the portrait of Du Guesclin, but are executed with very varying skill. The remaining three cuts are of an intermediate style. All appear from the marginal breaks to have been used before.

256 × 190 mm. The last leaf is in facsimile. From the collection of the Marquis de Coislin (sold in 1847), whose arms are stamped on the doublure, and the library of William Morris. Red morocco with doublure in dark blue morocco, by Niedrée, 1846.

De sctō vedaſto

de ſctō amādo

menta aſpeta cunctis prelata miraculis et miſtico
pollēs ſuffragio apoſtoli meruit viſitationē curari
ſic nuptiā xp̄o ſuſceperūt ethera. Sic humani ar-
tus glorioſa fulgēt obſequia vbi angelorū chorus
ſancitatem mētis et patrie indicat liberationem.

De ſancto vedaſto

Vedaſtus quaſi vere dans eſtus quia vere
ſibi dedit eſtus afflictionis et penurētie. vſ
quaſi ve diſtās. qz ve eternū ab eo diſtat.
Nam damnati ſemp dicēt ve. ſz qz deum offendi.
ve quia dyabolo conſenſi. ve quia natus fui. ve qz
mou non valco. ve quia tam male torqueo: ve qz
nunq liberabor.



Vedaſtus a beato rcmegio in atrabareſes
ep̄m ordinarus fuit. Qui cum ad portam
ciuitatis veniſſet. et ibidem duos paupes
vnū cecū aliū claudū. pctentes elemoſinā reperi-
ſet dixit eis: Argentū et aurū nō eſt mibi. qd autē
habeo vobis do. Et facta oratione vtroſq ſanauit
Lunqz autē in quadā eccleſia derelicta: vepribus
operta. lupus habiraret. cides pcepit vt inde fu-
geret. nec vltra illuc redire auderet. Qd et factum
eſt. Deniqz cum verbo et ope multos cōuertīſſet.
quadrageſimo anno ſui ep̄ſcopatus. vidit colūnā
ignēā. a celo vſqz domū ſuā deſcēdentē. Qui finē
ſuū adeſſe pſiderās: poſt modicū in pace deuit. cir-
ca annū dñi quingēſimū quinquageſimū. Cū autē
corpus eius trāſſetret. audomart⁹ p ſenio cec⁹ do-
lens qz corpus ep̄i videre nō poterat mox lumen
recepit. ſed poſtmodus ad votū ſuum lumen amiſit

(SIG. F, RECTO.)

De ſancto Amādo

xli.

Amandus dicit qz amabilis fuit. Dabuit
em̄ tria in ſe que faciūt hominē amabilem.
Prīmū eſt ſocietas grata. Prouer. xviij.
Vir amabilis ad ſocietate magis amicus eſt qz fra-
ter. Scdm̄ eſt cōuerſationis honeſtas. et ſic dicitur
de beſter. ij. qz om̄nis oculis amabilis videbatur.
Tercium eſt prohibitiō virtuoſitas. ij. Regū. i.
Saul et ionathas amabiles et decori.



Amandus ex nobilib⁹ parētib⁹ ortus mo-
naſteriu introiuit. Qui dū p monaſteriu
ambularet. quēdā maximū ſerpē rez inue-
nit. quē ſtatim virtute crucis et oratione ad foucā
vnde exierat redire coegit. nunq inde exiturum
Veniens autē ad ſepulcrum ſancti martini. annis
xv. ibi manſit. cilicio indutus. et aqua et pane o-
beaceo ſuſtēntratus. Poſt hoc dum. romā iuiſſet. et
in eccleſia ſancti petri in oratiōe pnoctaret cuſtos
eccleſie ip̄m irreuerenter foras eiecit. Qui dū ad
ammonitiōes ſancti petri qui ſibi añ fores eccleſie
dormienti apparuit. ad galias iuiſſet. et ibidem re-
gem dagobertum pro ſuis criminibus increparet
iratus rex euz de ſuo regno eiecit. Deniqz cum rex
filiū non haberet. et oratione facta ad dñm filiū
bat uiſſet. cogitare cepit a quo infanrē ſuū faceret
baptiſari. Venitqz in mentē eius. vtab amādo cū
baptiſari faceret. Queſito igiſ amando et ad regē
adducto rex ad pedes eius. pſterniſ rogauitqz vt
ſibi indulgeret. et ſuū filiū quem ſibi dñs dederat
baptiſaret. Ille vero primam petitiones benigne

JACOBUS DE VORAGINE. LEGENDA AUREA DE SANCTIS. [1^a, title:
Legenda aurea de sanctis.] 2^a. Incipit prologus super legendas || sanctorum
quas collegit in vnū frater || Iacobus de voragine natione ianu-||ensis ordinis
fratrum predicatorū. || 219^b. Legenda aurea siue flores sancto||rum impressa

III

57

I

Lyon:
Math. Huss,
1487.

Lyon:
Math. Huss,
1487.

Lugduni per venerabili^llem virū magistrū Mathiam husz. || Anno domi.
M. cccclxxxvii. Die ve^lro vicesimo mensis iulii finit feliciter. ||

Folio. a-z, z, p⁸, A, B⁶, C, D⁸. 228 leaves; 2 columns; 50 lines. Headlines and initial-directors. 205 x 149 mm. Types 2, 5, 5 bis. Sig. b1 begins: viri dei nonnulli rustici . . .

1^a, title; 1^b, blank; 2^a-3^a, prologue and table; 3^b, blank; 4^a-207^b, column 1, text; 207^b, column 2-219^b, addenda; 220^a-228^a, column 1, repertorium, preceded by a prologue; 228^a, column 2, modus legendi in verse, and printer's mark; 228^b, blank.

Large woodcut (220 x 140 mm.) of the Last Judgement, 3^b; one hundred and twenty column cuts (80 x 67 mm.) making one hundred and eighty by repetition. These are fairly well drawn and cut, but are stiff and without grace.

274 x 192 mm. The first and last leaves are wanting; their place is taken by pen-and-ink facsimiles. Initials supplied in red. From the library of William Morris. Olive morocco, by Koehler.

606

Guillaume
Le Roy,
c. 1487.

ROMAN DE LA ROSE. [1^a, title: LE Rommant De La Rose ||] 2^a, column 1, below cut: Cy cōmance le rōmant de la rose || Ou tout lart damours est enclose || 150^a, column 2. Cest la fin du rōmant de la rose || Ou tout lart damours est enclose ||

Folio. a-h, I, k-s⁸, t⁶. 150 leaves; 2 columns; 41 lines. Initial-directors. 229 x 150 mm. Type 9. Sig. b1 begins: Longuet et de gente facon . . . Proctor, †8518.

1^a, title; 1^b, blank; 2^a-150^a, text; 150^b, blank.

Double cut of the Sleeper, and Dame Oiseuse with the key, large cut of a castle (sig. d₈) and eighty-two small column cuts used as eighty-nine, all from the same blocks as in the earlier 41-line Lyonnese edition, attributed to Siber. The same blocks were subsequently used for three Paris editions in small folio (see No. 553).

The third edition of the "Roman de la Rose," closely reprinted from the edition by Siber about 1483 (No. 601). Mr. Bourdillon writes of it ("Early Editions of the Roman de la Rose," p. 39): "This famous edition has been frequently taken for the first edition of the 'Roman de la Rose.' It is the one mentioned first by Brunet (though he does not maintain that it is necessarily the first), vol. iii, column 1170-1. It has been described by others, e.g., in Jules Petit's 'Bibliographie des éditions originales,' with reduced facsimile of the first page of text. It has been long attributed to Le Roy from its type, which is the same as that used by him in several books, one of which, viz., 'Fier-à-bras,' bears a date, 20th January, 1486 (i.e., 1487, new style). The woodcut border to the first page of text is the same as that in Siber's edition, and is found, according to M. Claudin, also in an undated edition of the 'Quatre filz Aymon,' and sections of it were used by later Lyons printers (Claudin, iii, p. 98)."

280 x 199 mm. Wanting the first leaf. Ex-libris of Thomas Gaisford. (Lot 1592 in the Gaisford sale, 1890.) From the Bennett collection. Red morocco, by Trautz-Bauzonnet.

607

Mich. Topie
and Jac. de
Herrnberg,
1488.

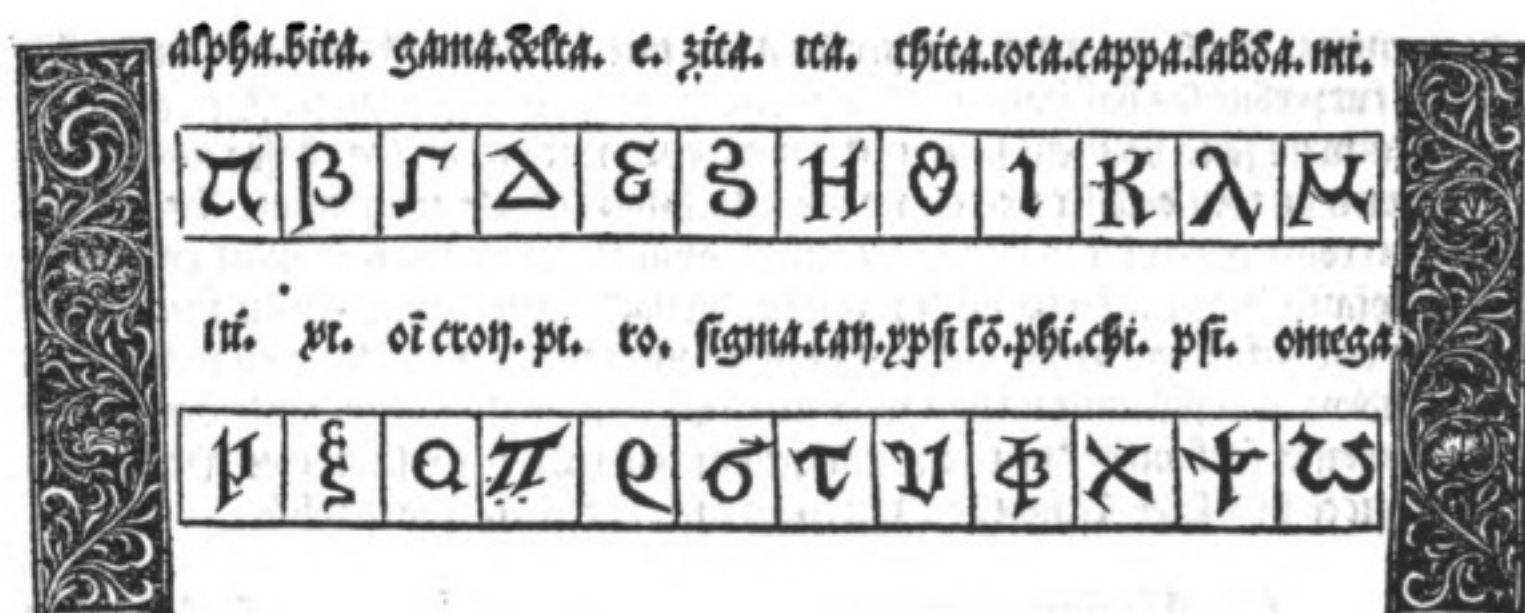
BREIDENBACH, BERNARD VON. PEREGRINATIONS EN TERRE SAINTE. 2^a. A treshaulte treschrestienne et tresredoubtee prin-||cesse la roine de frāce Marguerite: ma tressou||ueraine dame en nostreseigneur hiesus: hum||ble salut et grace parfaicte: Frere Nicole le Huē hūble || professeur . . . 4^b. Preface pour introduction de la peregrination de || oultre mer en terre saīcte au tresglorieux et saīt || sepulchre nostre seigneur ihesu crist en iherusalē || . . . 131^b. Des saintes peregrinations de iherusalem et des auirons z des lieux || prochains. Du mont de synay z la glorieuse Katherine: Cest ourage || et petit liure contenāt du tout la description ainsi que dieu a voulu le dō||ner a cōgnoistre. Imprime a Lyon par hōnestes hōmes Michelet topie || de pymont:

58

z Jaques heremberck dalemaigne demourant audit lyon. Lā || de nostre seigne
Mille. cccc. quattrevigtz z huictz et le. xxviii. de nouëbre ||

Lyon:
Mich. Topie
and Jac. de
Herrnberg,
1488.

**Cy sensuyt leur propre lettre grecque en figure
de quoy ilz escrivent.**



**Des sursiens qui demorent en iherusalem et en
ces lieux lesquelz aussi se disent crestiens.**



607. BREIDENBACH: PEREGRINATIONS EN TERRE SAINTE. LYON: MICH. TOPIE AND
JAC. DE HERRNBERG, 1488. (SIG. K₈ VERSO.)

Folio. a⁸, b, c⁶, d-h, I, k-m,⁸ n⁶, o⁸, p, q, r⁶, s⁸. 132 leaves, and seven folding
plates; 39 lines. 198 × 145 mm. Types 1 and 2. Sig. b1 begins: necessite le
requiert . . . Proctor, 8591.

Leaf 1, blank (wanting); 2^a-3^a, dedication; 3^a-4^a, table of chapters; 4^a-8^a, preface, etc.;
8^a-91^b, text of part i; 92^a-116^b, text of part ii; 117^a, Turkish words; 118^a-131^b, the isles
between Venice and Jaffa, the capture of Constantinople, assault on Rhodes, etc.; 132^a, cut;
132^b, printer's device.

Seven copperplates, each about 10 inches in height, representing Venice (length about

Lyon:
Mich. Topie
and Jac. de
Herrnberg,
1488.

5 ft. 4 in.), Parenza (15 in.), Corfu (16 in.), Modon, Candia, Rhodes (about 31 in. each), and the Holy Land (about 4 ft.), freely copied from the woodcuts of the Mainz editions in Latin and German. Nine woodcuts of the Church of the Holy Sepulchre (141 x 155 mm.), Saracens,

couronne en paradis pour la foy & pour chastete. Quant est de ceulx qui estoient en la tour on leur donna promesse de leur vie & que ilz eschapperoient la tout baillee au turc. La promesse fermee ilz ont la tour luee et hors saillie: mais le paure na pas tenu promesse: car si tost que il a eu la place les a fait mourir. En ceste maniere miserable la cite fut perdue: les habitants tues: la victoire & murderie parfaite. Le capitaine des Venitiens sans honneur ne prouffit mais opprobre eternel les choses non parfaites: mais du tout delesses retourna a Venise. helas la seule compaignie des galles eut bien toute recte l'armee du turc: se il eut voulu les secourir seulement excepte le grant plaisir de Dieu. Au retour a Venise fut du mal accuse: Il eut lieu du senat pour oir sa responce: mais apres maintes excuses faulces et fautes & en pechez toutes fondees. Finablement na pas receu bien rustement digne louer: car seulement fut mis en exil et forban de la cite a tousiours: mais en une petite ville nommee Driun. A si fut faicte la desolee destinee de Nigrepont triste et dolente & miserable.

C'est la figure comme les turcs a temps de paix sont en soulas ou en solennite se tiennent en appareil. Aussi pareillement en guerre fors que ilz sont par desoubz armes les turcs & genissaires ensemble.



607. BREIDENBACH: PEREGRINATIONS EN TERRE SAINTE. LYON: MICH. TOPIE AND JAC. DE HERRNBERG, 1488. (SIG. R, VERSO.)

Jews, Greeks, Syrians, and Indians (about 80 x 117 mm. each), Sepulchre of Christ (105 x 80 mm.), Turks (104 x 145 mm.), and strange beasts (195 x 147 mm.), more closely copied. Printer's device on last page. There are diagrams of alphabets (Saracen, Hebrew, Greek, Chaldaean, Jacobite, and Indian) as in the Mainz cuts, but each line of characters is in a separate block, with the names printed between them. Two sets of initials of the nature

of "lettres grises," a larger (43-48 mm.), the letters represented being A, D, E, G, H, I, L, M, P, R, S, T, and a smaller (19-20 mm.).

This French version by Nicole Le Huen is a free rendering of Breidenbach's "Peregrinationes." Fourteen months later (February, 1489-1490) a translation by "frere iehan de Hersin" appeared at Lyons from the press of Jacques Maillet, in which the original Mainz woodcuts reappeared. The copperplates of the present edition are the earliest found in any French book.

Previously to this book Topie and Herrnberg had printed an edition of Le Fevre's "Histoires Troyennes," dated 10th October, 1486. Six books produced during their partnership are registered by Dr. Burger. Topie printed from 1492 to 1497, and possibly later, by himself, and in 1495 issued a Uzès missal in conjunction with Johann Neumeister.

294 x 207 mm. From the Hanrott, Essling, Borlunt de Noortdonck (ex-libris), Lord Crawford, and Bennett collections. Brown morocco, by Lewis.

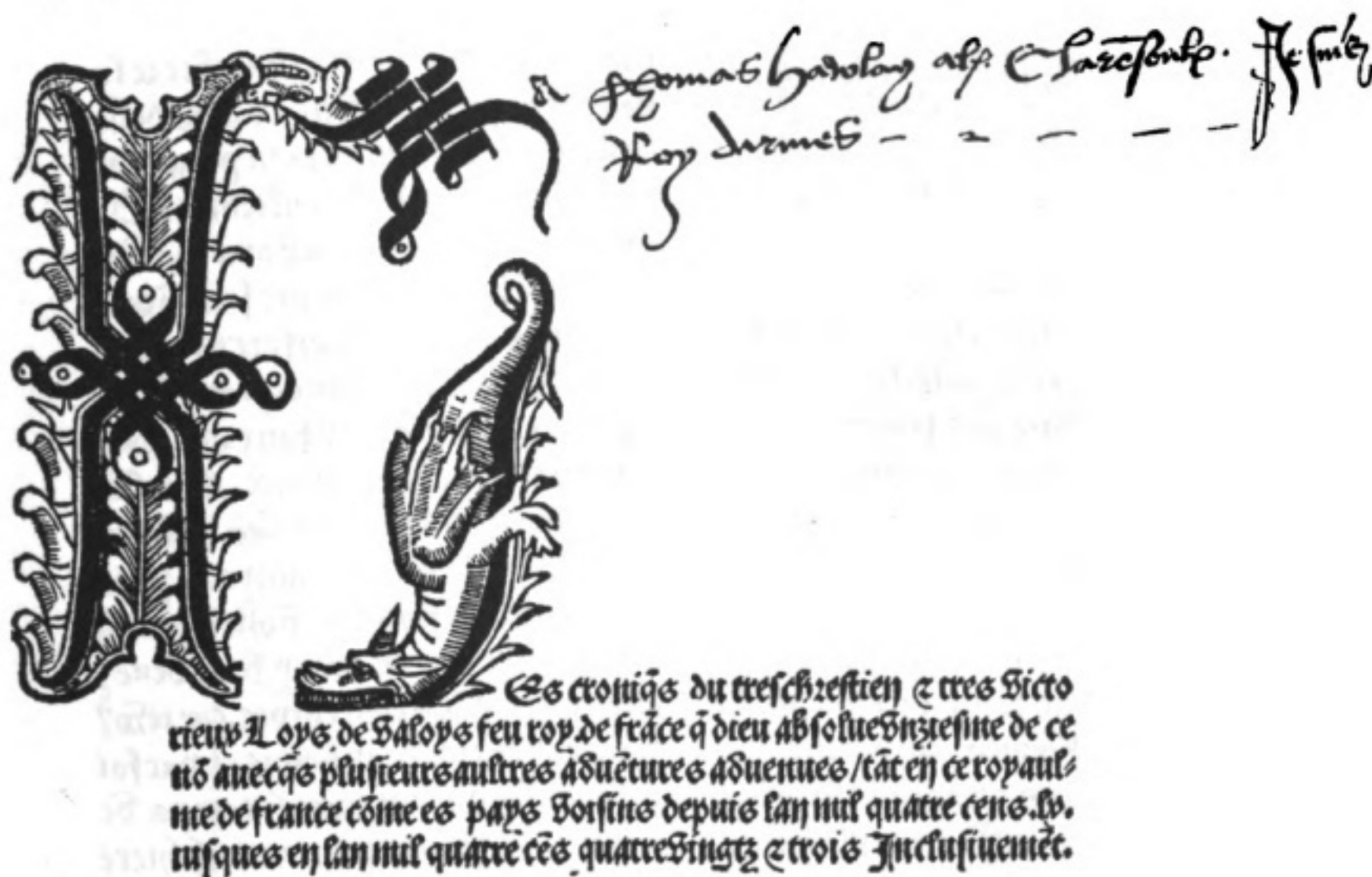
Lyons:
Mich. Topie
and Jac. de
Herrnberg,
1488.

608

CHRONIQUES DU TRESCHRESTIEN LOUIS DE VALOIS. 1^a, title:

LEs croniqs du treschrestien ⁊ tres victo||rieux Loys de valois feu roy de frāce q̄ dieu absolue vnziesme de ce || nō avecq̄s plusieurs aultres aduētūres aduenues/ tāt en ce royaul-||me de france cōme es pays voisins depuis lan mil quatre cens. lx. || iusques en lan mil quatre cēs quatrevingtz ⁊ trois Inclusiuemēt. || 73^b. Deo gracias.

Mich. Topie
and Jac. de
Herrnberg,
c. 1488.



TITLE-PAGE.

Folio. a-e⁸, f-i⁶, k¹⁰. 74 leaves; 2 columns; 44 lines. Initial-directors. 219 x 145 mm. Type 2. Sig. b1 begins: ledit seigneur de charroloys . . . Hain, 5005?; Proctor, 8593.

1^a, title; 1^b, blank; 2^a-73^b, text; 74, blank.

Curious woodcut L in two pieces on the title, 82 x 69 mm.

289 x 201 mm. From the libraries of Philip, Lord Hardwicke, Baron of Hardwicke (ex-libris), and William Morris. On title: A Thomas Hawlay al' Clarẽseulx. Je suis Roy darmes. Mottled calf of the late eighteenth century.

61

Comment orson voulut essayer
la Douleste et loyaulte de la belle fe-
zonne deuant quil lespoufast. ppviii
chapitre.



O Orson qui fust saige et sub-
til deuant quil espoufast la
belle fezone il voulut sca-
uoir et essayer se elle estoit pour sa foy
garder ferme et loyalle. car bien sou-
uēt auoit oy dire que femmes pour
bien peu leur sermēt et promesse et
pour petit de chose les rompent et
faulcent. mais combien q̄ plusieurs
soient de telle nature touteffois le di-
ce des mauuaises ne doit point estre
pris ne alegue pour corrompre la
loyaulte des bonnes. car parmy vng
buisson despinnes on trouue bien vne
rose fleurie. et aussi entre plusieurs
femes bien mauuaises. on en peult
bien vne bone trouuer. ainsi que fust
fezone laquelle orson trouua loy-
alle. car pour lessaier il a dist au duc
en ceste maniere. Sire de lonneur q̄

Dous mē fait suis bien tenu de gra-
ce dous redre. mais au regard de vo-
stre fille ie voudroye bien scauoir sa
Douleste et intencion. car bien luy a
partient dauoir home de plus hault
lieu que ie ne suis. Et pourtant de-
uant que ie la prengne ie parleray a
elle pour scauoir son couraige. Car
marriage fait oultre sa Douleste ne
vient pas Doulentiers a bonne per-
fection. Cheualier dit le duc dacqui-
taine de ce dous auez bonne rayson
et ie le vo? acorde. Or alez en sa chā-
bre si parlerez a elle affin que dous
soyez de ce fait miculx informē. A ces
motz orson entra en la chambre de la
belle fezone et se assist au pres d'elle
dessus vng banc et puis la prins par
la main et luy a dist doucement. Da-
me la grant beaulte de dous ma dā-
mours si fort esprins que sans dous
ie ne puis auoir nul confort ny alige-
ment. Or soit dieu loue quant il luy
a pleu telle grace moy faire que pour
feme dous me soyez donnee. Car biē
me pourray dāter que des autres
iaray la pl? belle pour amye. et puis
quil plaist au bon duc vostre pere q̄
dous mavez pour mary bien deuez
estre par rayson contempte. car ie vo?
seruiray et tiendray bonne et par fai-
te loyaulte durant tout le temps de
ma vie. Sy dous prie ma treschiere
et tresaymee dame que pour auoir
lung de lautre plus grant et plus ar-
dant souuenir ie dous requiers que
a ceste heure presente dous me baisez
et embrasches et ne me deussiez pas

VALENTIN ET ORSON. 1^a, title: Valentin et Orson || 136^a. Cy finist
lystoire des deux vail-||lans cheualiers Valentin et Orson || filz de lempereur de
grece Imprime || a lyon le penultime iour du mois de || may par Iaques maillet
Lan mil || quatre cens quatre vingtz et neuf. ||

Lyon:
Jacques
Maillet,
1489.



(LEAF I, VERSO.)

Folio. a-r⁸. 136 leaves; 2 columns; 38 lines. Initial-directors. 215 x 145 mm.
Type 1. Proctor, 8617.

Lyon:
Jacques
Maillet,
1489.

1^a, title; 1^b, cut; 2^a-4^b, table; 5^a-136^a, text; 136^b, blank.

One folio cut (1^b, 198 × 125 mm.) here shown, and thirty-one not quite filling a column in breadth (73-75 × 60-61 mm.), made forty by repetition. A few of the small cuts have breaks in the margins witnessing to previous use, but the majority are quite fresh. That from sig. h, recto here shown is in a different style from the others, and much more delicate.

Jacques Maillet began work in 1483 with two editions of the Bible in Latin. During the fifteenth century he is known to have printed about forty books.

268 × 188 mm. Initials in red. From the Earl of Crawford's and Bennett collections. Brown morocco, by Bauzonnet-Trautz.

610

Printer
unknown,
c. 1490.

MANDEVILLE. 2^a. [C]E liure est appelle mandeuille et fust fait z compose || par messiere Iehan de mandeuille cheualier natif dā || gleterre de la ville de saint alein. Et parle de la ter-||re de promission cest assauoir de iherusalem et de plu||sieurs aultres Isles de mer z les diuerses z estrāges || choses qui sont esdictes isles. || 71^a. Cy finist ce tresplaisant liure nomme Mandeuille parlant moult au || tentiquemēt du pays z terre doultre mer z du saint voiage de iherusalē ||

Folio. a, b⁸, c-k⁶, l⁸. 72 leaves; 37 (33-36) lines. 205 × 133 mm. Type 1. Sig. b1 begins: me Eneas apres la grant destruction . . .

1^a, blank; 1^b, full-page cut; 2^a-71^a, text; 71^b, 72 (wanting), blank.

This, probably the third edition of Mandeville in French (the first being that printed for Barthélemy Buyer by Guillaume Le Roy, 4th April, 1480), is the work of a printer at Lyon not yet identified, but known to have produced several other books, of which the "Doctrinal de Sapience" of Guy de Roye is the most notable. The capitals of the type seem identical with those of Jean de la Fontaine (1488), but the lower-case is taller and less round.

One hundred and two cuts, of which one is repeated, viz., two full-page cuts, that on 1^b (201 × 121 mm.) representing "Johannes de montevilla," that on sig. l, verso (198 × 119 mm.) the Feast of the Great Cam; six (one repeated) oblong cuts (about 117 × 75 or 77 mm.); one (sig. d, recto) of 40 × 80 mm.; and ninety-three nearly square cuts, mostly about 77 × 80 mm.

252 × 180 mm. From the Bennett collection. Bought by Mr. Quaritch at the sale of the Hamilton Palace library (Beckford collection) in December, 1882, and is described by Dr. Copinger (No. 3,827) from a catalogue of his. Dark crimson morocco.

611

Jean de
Vingle?
1493.

QUATRE FILS AYMON. 1^a, title (woodcut): LEs quatre || filz aymon || 133^a. ¶ Cy finist lhystoire du noble z vaillant cheualier regnault de mont-auban. Impri-||mee a lyon le .xx. iour du moys dapuril/ lan mil quatre cens nonante trois. ||

Folio. a⁸, b-l⁶, m⁸, n-t⁶, v, x⁸. 134 leaves; 43 (41, 42) lines. 207 × 135 mm. Type 5, of J. de Vingle. Sig. b1 begins: premier este venant. Ainsi fut fait . . . Hain, 2227.

1^a, title; 1^b-3^b, table of contents; 4^a-133^a, text; 133^b, 134 (wanting), blank.

Twenty-one cuts made twenty-eight by repetition, viz., title-cut (105 × 125 mm.) of the four sons on one horse; nineteen different cuts (100 × 133-135 mm.) specially designed for the book, and a cut in two compartments (106 × 125 mm.) showing the reception of the knight by Charlemagne and the quarrel over chess, cut in a rather more archaic manner, but probably designed for the book. The majority of the illustrations are in the heavy style usually found in the early sixteenth century editions of the romances. That of the murder, or attempted murder, of Bayard is a good specimen of the set. The woodcut title is the same as that used

64

**Les quatre
fils aymon**



611. QUATRE FILS AYMON. LYON: JEAN DE VINGLE? 1493. (TITLE.)

Lyon:
Jean de
Vingle?
1493.

by J. de Vingle in his edition of 1497 (Thierry-Poux, xxiii, 7), but the cut below it is not the same. No book with Jean de Vingle's name as its printer earlier than 1494 seems to be recorded. Four-line black-grounded initials, 19 mm.



(SIG. A₄ RECTO.)



(SIG. B₆ VERSO.)

611. QUATRE FILS AYMON. LYON: JEAN DE VINGLE? 1493.

254 × 176 mm. Leaf 22 is wanting. Successively in the La Vallière, Renard (ex-libris), Solar, Chedeau (stamp), Crawford (ex-libris of Bibliotheca Lindesiana), and William Morris collections. Eighteenth century French red morocco.

(SIG. A₄ VERSO.)

TERENTIUS AFER, PUBLIUS. COMOEDIAE. 1^a, title: Guidonis Iuuenalis natione Cenomani || in Terentium familiarissima interpretatio cū figuris unicuiq, scēnæ præpositis. || [cut.] 316^a. Impressum est hoc opus Cura atq, impensis Magistri Iohannis Trechsel. In ci-uitate Lugdunensi. Anno. M.CCCCXCIII. ad quartum kalendas septēbrias. ||

Quarto. a-z, &, A-Q⁸. 320 leaves; 46 lines of commentary round the text.

67

K 2

Lyon:
Trechsel,
1493.

Lyon:
Trechsel,
1493.

Headlines. 181 x 123 mm. Types 6 and 7. Sig. b1 begins: est quasi exprobratio . . . Hain, 15424; Proctor, 8602.

1^a, title and cut; 1^b, blank, 2^a: Guido Iuuenalis Germano de Ganeio uiro sena-||torio: bonarumq; litterarum amicissimo. S.P.D. || End, 2^b; 3^a: Guido iuuenalis. Nicholao de cepella uiro || multis laudibus efferendo, S.P.D. || End, 3^b; 4^a, on comedy; 4^b, cut of theatre; 5^a, Andria; 55^a, Eunuchus; 111^a, Heautontimorumenos; 164^a, Adelphi; 221^b, Phormio; 275^b,

Quintus actus

obfatare. i. nocere me nolo utati cū egomet possū medicari mihi in hac re? nō pa-
tiar. heus chreme. uocat chremetē q̄ intiendo critone erat attētus. qd̄ queris: illa
est passibula. Cri. ipsa ē passibula. Chre. est ea q̄ est filia mea. Pā. audiui millies ex
ipsa se esse passibulā. Si. o chremes credo te credere nos oēs gaudere hoc. i. hac re
Chre ita diu me adiument ut bñ credo. Pā. o p̄ qd̄ restat. i. supest reliquū est. Si. res
ipsa. f. agnitio passibule reduxit me iādudū. pauloat̄ in grām. i. in benignitatis &
chremetis & filii ut ui/
delicet mihi bñ cupiāt
& ego quoq; illis. qd̄ si
ad solū dicat Pāphilū
ad Pāphilū referat tū
Pā. o lepidū p̄m. i. in
quo plurimū est lepo-
ris ac uenustatis. nā le-
pos ē uenustas. Chre/
mes nihil nūtat de ux-
ore ita ut possedi. i. ut
iā habui eā. Chre. Cā ē
optima ut nihil mutē
nisi p̄ Simo ait aliqd̄
aliud. Pā. Nēpe. i. cer-
te nihil aliud sup. ait
Si. scilicet. i. certe nihil
aliud aio. Chre. O Pā/
phile dos est tibi decē
talēta. i. p̄ dote dabun-
tur tibi decē talēta. Pā.
accipio. i. grata hēo il-
la talēta seu illā dotem
habeo gratā. Chre. p̄/
pero. i. p̄perant eo ad
filiā passibulā. Eho ad-
monitio ē attētiōis ad
id qd̄ dictū sum? me
us Crito ueni sup. mecū. Nā credo illā haud. i. nō nosse me. Si. cur non inbes illam
transferrī huc. i. traduci in hunc locū. Pam. admones recte. ego dedam. i. ualde da-
bo & cōmittam iam istud negotii dauo. Si. non potest id negotii scilicet suscipere.
Pam. qui. i. quamobrem nō potest id peragere. Si. habet aliud malum & maius ex
sefe. i. ex seipso. Pam. quidnā. i. qd̄ mali habet. uel quidnam. i. cur habet malum. Si.
nūctus est. i. ligatus in carcere siue est in uinculis coniectus. Pam. o pater non est uin-
ctus recte. i. iusta de causa. Si. locatur pater dicens se non iussisse ut ita uinceretur
sed ut quadrupes stringeretur. haud. i. non iussi ita uinciri scilicet. Pam. obsecro
inbe solui. i. ut soluator. Si. age hortantis est fiat. Pam. at matura. i. accelera inbe-
re. Si. eo intro. Pam. o hunc diem faustum & foelicem. q. d. multae foelicitatis ple-
num.

612. TERENTIUS AFER, PUBLIUS: COMOEDIAE. LYON: TRECHSEL, 1493. (SIG. G₄ VERSO.)

Hecyra; end, 316^a; followed by a letter of Josse Bade to the reader, and three letters of Guido Iuuenalis; these end 319^a-319^b, two elegiac epigrams, followed by the printer's mark in red; 320, blank.

One large cut (205 x 133 mm.) of a theatre (4^b, here reproduced) and one hundred and fifty cuts, used as one hundred and fifty-nine, of various scene in the plays, measuring from 102 to 105 mm. in height, and 120 or 121 in breadth. The profuse illustration of this Trechsel edition is in remarkable contrast to the economy practised by means of different combinations of blocks in the imitations of Grüninger (1496, see No. 64) and Vérard (c. 1500, see No. 547). Of the

nine repeats, six are of the five variants of Calliopiuz soliloquizing (cf. a6^b, g6^b, g8^a; o7^b, x3^b; x4^b, D5; D6, L3; L4^b, Q4); the other three are practically continuations of the same scene (d5^b, d7^b; u1^a, u5^a; u8^b, x2^a). Thus the repetitions are of the most harmless kind, and, considering the temptations to repeat cuts for similar situations, this must take rank with the most conscientiously illustrated of fifteenth century books. The cutting is a little hard, but

Lyon:
Trechsel,
1493.



612. TERENTIUS AFER, PUBLIUS: COMOEDIAE. LYON: TRECHSEL, 1493. (SIG. R₆ RECTO.)

there is abundant life in the figures. The theatre also is a real attempt to depict a possible building, though a strange one, while those of Grüninger and Vérard are quite meaningless erections.

Johann Trechsel began work at Lyon some time before 1489, and by the time of his death, nine years later, had printed about sixty editions, all of them in Latin.

239 x 164 mm. French eighteenth-century olive-green morocco.

613



(SIG. C₂ RECTO.)



(SIG. L₆ VERSO.)

GUILLERMUS PARISIENSIS. POSTILLA. 1^a, title: Postilla || 2^a. [V]itam Trechsel,
bonam ⁊ exitū bea||tum. Ego frater Guilhelmus . . . 132^b. || Postilla 1494.

Lyon:
Trechsel,
1494.

Epistolarum ⁊ Euangeliorum dñi-||calium necnō de sanctis Impressa Lugduni
p || Iohannem Trechsel. Anno domini. M.cccc.||xciiij. die vero. xiiij. Iulij.
Finit feliciter. || [Device.]

Quarto. a-p⁸, q, r⁶. 132 leaves; 2 columns; 36 lines of text, 51 of postil.
172 × 123 mm. Types 2, 5*, 7 bis. Sig. b1 begins: cui nomē erat iohes . . .

1^a, title; 1^b, blank; 2^a, introduction; 2^b, woodcut (crucifixion); 3^a-82^a, the gospels; 82^b,
blank; 83^a-132^b, the epistles.

One large cut (205 × 126 mm.) of the Crucifixion (on 2^b) and forty-one column cuts,
making fifty-two by repetition. They are reduced copies in a heavier style of the pictures,
in the Reinhard and Philippi edition of c. 1482 (see No. 599), and were made for Philippi's
reprint c. 1487-1488.

Printer's device (I T on black ground), 68-49 mm.

253 × 175 mm. From the library of William Morris. Old limp vellum.

614

*Ouidius de arte amandi et de remedio
amoris cum comento.*



(TITLE.)

Jean de
Vingle, 1495.

OVIDIUS NASO, PUBLIUS. DE ARTE AMANDI ET DE REMEDIO
AMORIS. 1^a, title: Ouidius de arte amandi et de remedio || amoris cum
comento. || [Device.] 74^b. Enarrationes i ouidiū de Arte amādi : ⁊ de Remedio
amoris diligēter: ⁊ accu||rate cōpositas a Bartholomeo Merula mātuano Impressit
Lugduni Ioānes || vingel Anno salutis. M.cccc.xcv. ||

70

Quarto. a-i⁸, k⁴. 76 leaves ([1] ij-lxxiii [2]); 29 lines of text; 54 of commentary. Headlines and marginalia. 191 × 121 mm. Types 1 and 2. Sig. b1 begins: parthos se subtrahentez reciperet . . . Proctor, 8643.

Lyon:
Jean de
Vingle, 1495.

1^a, title and device; 1^b, dedication by Merula "Francisco georgij cornelij equitis . . . filio"; 2^a, text of "Ars amandi" book i (book ii, 23^a; iii, 39^a); end, 57^a; 57^b: de remedio amoris; end, 74^b, following colophon, two poems and register; 75, 76, blank (wanting).

Large printer's mark, 123 × 90 mm. Initials two sizes: (1) 27 mm., A, D, L, S; (2) 19-20 mm, A, D, L, P, S.

Jean de Vingle, a Picard, printed over forty incunabula at Lyon, mostly in the last six years of the century.

252 × 170 mm. From the library of William Morris. Half dark brown morocco.

615

BRANT, SEBASTIAN. 1^a, title: SALVTIFERA NAVIS || [Woodcut: Nauis stultorum] NARRAGONICE PROFECTIONIS NVN||quā satis laudata Nauis p Sebastianum Grant . uer-||naculo uulgariq, sermone & rhythmo pro cuncto||rum mortalium fatuitatis semitas effugere cupien||tium directione/ speculo/ cōmodoq, & salute : pro-||q, inertis ignaueq, stulticiæ . perpetua infamia/ exe-||cratione & confutatione/ nuper fabricata : Atq, iam||pridem Per Iacobum Locher cognomento Philo-||musum : Sueuum : in latinum traducta eloquium : & || per Sebastianū Brant : denuo seduloq, reuisa : fœlici || exorditur principio. || 152^b. Finis Narragonicæ nauis per Sebastianum Brant uulgari || sermone theutonico quōdam fabricatæ : atq, iāpridem per || Iacobum Locher cognomento philomusum in latinū tra||ductæ : perq, præactū Sebastianū Brāt d'nuo reuisæ : aptissi||misq, concordantiis & suppletionibus exornate. Et noua || quadam exactaq, emēdatione elimatæ. Atq, supadditis qui||busdam nouis admirandisq, fatuorum generibus suppletæ || impressum per iacobum zachoni de romano Anno domi-||ni. M.CCCC.LXXXViii. die .xxviii. mensis Iunii. ||

Jacques
Sacon,
"1488"
[1498].

Quarto. a-t⁸, u⁴. CLII[4] = 156 leaves; 34 lines. Headlines, marginalia, and initial-directors. 136 × 85 mm. Type 1. Sig. b1 begins: Pallas ad ethereas rursus . . . Hain, 3752; Proctor, 8671.

1^a, title; 1^b-3^a, epigram and letter (to Brant) by Locher; 3^b-6^b, poems of Locher and Brant; 7^a-8^b, Locher's preface; 8^b-10^a, prelude in verse; 10^b-129^a text; 129^a-137^b: Concertatio uirtutis cum uoluptate, and various poems; 137^b-139^b, letter and poems of Locher to Joh. Bergmann; 139^b-142^a, Brant's additions; 142^b: De corrupto [sic] ordine uiuendi pereuntibus. Inuentio noua Sebastiani Brant. || 143^a-152^a, historical compendium in verse; 152^a-152^b, two epigrams and colophon; 153^a-155^a, table; 155^b: Fatuus mundanus || (cut and verses); 156, blank.

This edition, as will be seen by a comparison of the contents, is a reprint of Bergmann's second quarto, 1st March, 1498, and the fact that the cuts could be made and the book finished within four months illustrates the speed with which printers and illustrators sometimes worked at that period. The date seems to be misprinted in all copies.

The woodcuts are close copies, as far as the craftsman's skill could make them so, of those in the Basel editions, including repeats. The only differences noted are (i) for the woodcut on 48^a (the Sick Fool) is substituted a repeat of that on 36^a; (ii) the woodcuts on leaves 82 and 88 have changed places; (iii) for the woodcut on 140^a of a fool falling from a tree is substituted that of Two Men Talking, the Falling Fool being transferred to the last page; (iv) the full page cut on 142^b is not in the first Basel edition. It may be said that the Lyon craftsman has omitted all woodcut lettering, occasionally substituting print.

This is Sacon's first book. He printed seven other incunabula.

194 × 132 mm. From the Bennett collection. Brown morocco, by Bruyere.

Lyon:
Guillaume
Balsarin,
1498.

BRANT, SEBASTIAN. LA NEF DES FOLS DU MONDE. 1^a, title: La nef des folz du monde. || [Cut.] || Hommes mortelz qui desirez scauoir || . . . (10 verses.) 84^a. ¶ Cy finist la nef des folz du monde premieremēt cōposee en aleman par || maistre sebastien brant docteur es droitz. Consequētemēt daleman en latin || redigee par maistre iacques locher Reueue z ornee de plusieurs belles con||cordances z additions par ledit brant. Et despuis trāslatee de latin en retho-||rique francoise. Et finablemēt translatee de rime en prose avecq̄s aulcunes || additions nouuelles par maistre iehan drouyn bachelier es loix z en decret. || Imprimee a lyon sur le rosne/ p maistre guillaume balsarin libraire demou||rant au dit lyon. Le .xi. iour du moys daoust lan de grace mil quatre cens || quatre vingtz z dixhuit. || [One line blank.] || ¶ Deo gratias. ||



(SIG. M₄ VERSO.)



(SIG. N₃ RECTO.)

Folio. a-o⁶. 84 leaves; 43 (44) lines. Marginalia and initial-directors. 200 × 129 mm. Types 1, 5, 6. Sig. b1 begins: que vous amollissies voz cueurs . . . Hain, 3755.

1^a, title; 1^b, blank; 2^a, prologue of the French translator; 2^b, Locher's prologue; 3^b, prelude; 5^a-84^a, text; 84^b, printer's device.

One hundred and six woodcuts made into one hundred and seventeen by repetition, measuring for the most part about 112 × 83 mm. The copying of the cuts of the Basel editions seems to have been executed with great haste, backgrounds being cut out or simplified to save trouble. The most notable instances of these alterations are the illustration to the section "De lobmission de bonnes oeuvres" on 70^b (sig. m₄ verso), where the door on which the women are knocking is omitted, and on 75^a (sig. n₃ recto), where a chequer-pattern background has been substituted for an open-air one (cf. also cuts on 10^a, 28^a, 59^b). In addition to the repetition of blocks when the Basel cuts are different (11^b, 23^a, 31^a, 32^b, etc.), it must be noted that the cut on

68^a (90 × 92 mm.) does not attempt to follow the Basel block, but is taken from an Antichrist, being apparently a reduced copy of the folio cut in the Lyonnese Antichrist in the Bibliothèque Nationale. The cut in the section "De ceulx qui veullent corrōpre le droit: addition nouvelle" (82^b) is itself an addition (85 × 115 mm.).

Balsarin printed a score of incunabula, working rather fitfully from 1487 onwards.

260 × 195 mm. From the Bennett collection, bought at the sale of the Hamilton Palace library (Beckford collection) in 1882 by Mr. Quaritch. A signature (M. Diuges?) on 84^a. Red morocco, by Bisiaux.

Lyon:
Guillaume
Balsarin,
1498.

617

L'ABUSÉ EN COURT. 1^a. Labuze en court. 51^b, end. de saiges psōnes au dāgier ⁊ pource se gard q/ se aimera. Explicit.

Quarto. a-h⁶. 52 leaves; 30 (31) lines. 140 (145) × 80 mm. Types 3 and 4. 7^a begins: branchez dicelle science se boute. Gothic letter. Hain, 31.

Martin
Havart,
c. 1498.

Strant par derriere avec le boy ⁊ maladie me te/
noit de ses mains la teste. Et en ce point prins
pacience ⁊ men pty ⁊ nous en alasmes au repai
re des seruiteurs qui en court ont le Bent con/
traire ⁊ q plus disent abien servir que a leurs
besoingnes ⁊ Dueilles regarder cōe ie fus ⁊ en
quel triumphe mene au lieu ou q l troune tu mas
Comment labuze fut mene a l'opital.



Qas tu ouye ⁊ bien veu ⁊ toute ma
die ⁊ la verite de mō fait ⁊ cōe ie fus
nene a l'opital pour le guet don de
non service ⁊ la recompence de mō
tēps pdu. Et Dueillez toy ⁊ les aultres q a lire
vous esbatres mieulx pēser ⁊ de meilleure heu
re a vostre fait q ie nay fait au mien ⁊ a ceste dā
gereuse actēte ne vo⁹ asserues de la q l lē sōt peu
de saiges psōnes au dāgier ⁊ pource se garde q
se aimera. Explicit.

(LAST PAGE.)

1^a, title and Havart's device; 1^b, blank; 2-51, the text; 52^b, blank.

This satirical allegory on life at Court has been variously ascribed to King René, to Dom Jean, monk of Haute Seille in Lorraine, and also to Charles de Rochefort. Hain quotes three other editions in the fifteenth century.

Nine woodcuts, making eleven by repetition, 76 (80) × 60 (62) mm. (1) on 4^a, 22^a, 46^b, l'acteur,

III

73

L

Lyon:
Martin
Havart,
c. 1498.

Aristotle, meeting l'Abusé, and speaking to him; (2) 15^b, l'Abusé departing from the Court; (3) 19^a, Fol cuider and l'Abusé; (4) 26^b, l'Abusé riding, hawk on wrist, attended by his page; (5) 31^a, l'Abusé and Folle Amour; (6) 34^b, l'Abusé, in prosperity, petitioning Madame La Court; (7) 41^a, l'Abusé a petitioner in rags; his petition handed by La Court

L'abusé en court.



617. L'ABUSÉ EN COURT. LYON: MARTIN HAVART, C. 1498.
(DEVICE AND TITLE.)

to her Secretary; (8) 47^b, l'Abusé in rags complains to l'acteur; (9) 51^b, l'Abusé taken to the hospital.

One of about fifteen incunabula. printed by Martin Havart at Lyon in the closing years of the fifteenth century.

180 x 120 mm. From the Hibbert, Heber, Bright, Gibson Craig, and Morris collections. Leaves 33 and 34 are in facsimile. Rough blue calf.

618



(SIG. A, VERSO.)

Math. Huss,
26 Sept.,
1502.

JACOBUS DE THERAMO. 1^a. Belial en francoys tresutile & || proufitable a tous praticiens/ || et consolatif aux poures pecheurs. 116^a, colophon: Cy finist le liure

74

nōme la consolacion des pources pecheurs nouvelle-||ment translate de latin en francoys par venerable ⁊ discrete personne fre-||re Pierre ferget docteur en theologie de lordre des augustins de Lyon. || Et a este imprime a Lyon sur le rosne par honorable maistre maistre ma||thieu husz . Lan de grace .Mil. CCCCC. ⁊. ii. Et le .xxvi. iour de septē-||bre a este fini ce present liure.

Lyon:
Math. Huss,
26 Sept.,
1502.

Belial en francoys tresutile ⁊
profitable a tous praticiens/
et consolatif aux pources pecheurs.



618. JACOBUS DE THERAMO. LYON: MATHIEU HUSS, 1502.

Quarto. a-n⁸, o⁶, p⁶. 116 leaves; 40 lines. 190 (195) × 117 (119) mm.
9^a begins: ne le veulx pas maintenāt faire. Gothic letter.

1^a, title, with woodcut below; 1^b, same cut repeated; 2^a, prologue and beginning of text;
116^a, end of text, colophon, and printer's device.

Lyon: About sixty-six woodcuts made by repetition into one hundred. One large, 161 × 117 mm.,
Math. Huss, used twice; the rest measuring about 110 (-115) × 77 (-80) mm. Originally used in Huss's
26 Sept., earlier edition of 1482.
1502. 206 × 138 mm. From the Bennett collection. Green morocco, by Bauzonnet-Trautz.



618. JACOBUS DE THERAMO. LYON, MATHIEU HUSS, 1502. (SIG. C₄ RECTO.)



(SIG. A₂ VERSO.)

DUPIN, JEAN. LE LIVRE DE BONNE VIE APPELE MANDEVIE.

3^a. Cy commence le prologue du liure dē bōne vie qui est appelle mā-||deue
Aue maria . En nom de dieu AMEN || CY COMMENCENT les || melancolies

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Chambéry:
A. Neyret,
1485.

Chambéry:
A. Neyret,
1485.

iehan du pin sur les || condiciōs de ce mōde quant il eut || en suy veu et considere
liniquite ⁊ || faucete du peuple si registra ē son || cuer ⁊ etēciō imagina matiere sur ||
les vicez si compilla cest liure pro||prement sans aultre substāce sur || les fais
quil vit en sa presence en || celuy temps [etc.].

**Cy commence le prologue du liure de bone vie qui est appelle mā
deue Zue maria. En nom de dieu Amen**



COMMENCENT les
melancolies iehan du pin sur les
condiciōs de ce mōde quant il eut
en suy veu et considere liniquite ⁊
faucete du peuple si registra ē son
cuer ⁊ etēciō imagina matiere sur
les vicez si compilla cest liure pro
prement sans aultre substāce sur
les fais quil vit en sa presence en
celuy temps Et se par auzunz ver
bes il se bautoit en matiere q eust
autrefois ordonne p les clers Cef
toit par son ygnorance et par def
faut davis ou pour aucus exem
ples pour iustificier la matiere Car
il ne print oncques ad ce fait e ma
tiere ne exemple daultreup Zue q

liure il mist non aucteur mandeue Qui aut ant vult adire comme
sage de bone vie Et combien que tout ce liure fut compille par iehan
du pin si disoit il ainsi ie q ne suis pas digne de parler de si hault chp
se eux ie ou nom de dieu que mon aucteur soit appelle mandeue lors
commança cest liure par maniere de vision en lan de nostre seigneur
mil iij. C. et xx. iij. ans en leage de xxii ans Et fut diffini en lan mil
iij. C. xl. Le quel liure est myparti en vij. branches Dont la premie
re est appellee la parabole mandeue Qui contient xi chapitres
Le premier parle de la blanche montaigne
Le. ij. des flues qui courent a destre et a senestre

a iij

619. JEAN DUPIN: LE LIVRE DE BONNE VIE. CHAMBÉRY: A. NEYRET, 1485.

130^a, column 2: Cy finist en fourme iolie
le beau liure de mandeue
Contenant en soy vuyt beaux liure
Et volumes par diuers tiltres
Dont le premier dit et se fonde

Surs la condicion du monde
staygnant de la merancolie
Iehan du pin puis par grant clergie
Et haultemēt sens nulle engaigne
Parle de la blanche montaigne

Thochant la sainte trinite
De dieu en vray vnite
Le second volume par reïgle
Sappelle la guerre du siecle
Le tiers se dit lart de fortune
Et le quart la faulce cōustume
Puis le cinquiesme sans faintise
Cest le mirouer de sainte esglise
[130^b] Et le.vi. par bon sens
Est dit le mirouer des viuans
Le vij. sy est nomme

Par nom le verbe coronne
Et le viij. se deliure
La somme de trestout le liure
Imprime tout par bonne voye
Dedans chambery en sauoye
Par vng dit anthoine neyret
Ce moys de may tant verderet
Lan courant mil et quatre cens
Quatre vings et .v. se bien sens
Dont loue soit le tout puissant
Et sa doulce mere . AMEN.

Chambéry:
A. Neyret,
1485.

Folio. a¹⁰, b-k⁸, l⁶, m-p⁸, q, r⁶. 132 leaves; 31 lines (book viii in 2 columns).
Initial-directors. 185 × 127 (or 136) mm. Type 1. Sig. b1 begins: ma vision
et fuz mue de ioye . . . Hain, 6460; Proctor, 8760.

Leaf 1 (wanting), 2^a, blank; 2^b, cut; 3^a-5^b, prologue and table; 5^b-86^a, text of books i-vii,
in prose; 87^a-130^a, text of book viii, in verse, followed by the colophon, which ends 130^b,
column 1, line 14; 131, 132 (wanting), blank.

One full-page cut (2^b, 182 × 137 mm.) represents a lecturer at his desk reading to three
students. Under the desk is a book-cupboard, with the arms of Savoy on the inside of the
open door, and a bookshelf runs round the walls. Two large initials; one, a C (96 × 66 mm.),
on 3^a; the other, also C (55 × 44 mm.), on 87^a. Both have the arms of Savoy. Smaller
four-line white initials; the V has the printer's initials, A N, in it.

This book is a morality in the form of a romance, the characters being the virtues, vices,
etc., and the "acteur," Mandevie, who symbolizes the life of man. It was begun, we are
told by the author in his preface, in 1324, when he was twenty-two years old, and finished
in 1340. The eighth book is a recapitulation in verse.

Six books are ascribed to Antoine Neyret's press at Chambéry: Maurice de Sully's
"Exposition des Evangiles et des Epistres" finished in July, 1484, "Le Livre de Baudoyne"
finished in November of the same year, the two here catalogued, and two undated works, the
"Historia Scholastica" of Comestor and Gerson's "Opus Tripartitum," in French.

245 × 175 mm. From the Bennett collection. French brown morocco, with doublure of
red morocco.

620

LIVRE DU ROI MODUS. 2^a. CY COMMANCE le liure du roy || modus et
de la Royne racio le quel fait || mencion cōmant on doit deuier de toutez ||
manieres de chasses . . . 103^b. Cy finist ce present liure intitule le liure de
modus et de la royne ra-||tio Imprime a chambery par anthoine neyret lan de
grace mil quatre || cens octante et six le .xx. iour de octobre. ||

Chambéry:
A. Neyret,
1485.

Folio. [A⁴], a-l⁸, m, n⁶. 104 leaves; 32 lines. 183 × 133 mm. Type 1.
Sig. b1 begins: destourner doit aller deuant . . . Hain, 11447; Proctor,
8761.

Leaf 1, blank (wanting); 2^a-4^a, preface and table; 4^b, blank; 5^a-103^b, text (80^a to 88^a are in
verse in double columns); 104^a, cut; 104^b, blank.

One full-page woodcut (182 × 130 mm.), representing Christ appearing as in judgement over
a town, two angels blowing trumpets; in the foreground two prophets and two royal persons,
with the arms of Savoy and of Savoy impaling France (103^a); forty-seven woodcuts and
seven repeats (from 79 × 124 to 88 × 126 mm.), representing different incidents of the chase, in-

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Chambéry:
A. Neyret,
1486.

cluding different kinds of stag- and boar-hunts, hawking, bird-snaring, etc.; two smaller cuts (65 x 54 mm.), representing the Trinity and Descent of the Holy Spirit, probably both from the "Livre des Évangiles" (4^a). Many of the cuts are very rude, the Vision of St. Hubert (F4^b) and Hawking Scene (K3^b) are favourable examples of the work of two of the cutters.



LE COMMANDE Le liure du roy
modus et de la Roynne racio le quel fait
mention cōmant on doit deuiser de toutes
manieres de chasses. Cest assavoir des
cerfz des biches des sangliers de cheuteux
des loups a samblablemēt de toutes aul
tres bestes sauuaiges et la fasson et ma
niere de les prandre Tant par engins
soubtilz cōme par force de chiens Et aussy
la fasson de faire les hayes et les buissons
pour prandre lesdictes bestes tant p beue
cōme par aguet Et apres moralise sur les
dictes bestes les dix cōmandemens de la
loy et des sept pechez mortels Pareillemēt deuiser sur le fait de la faulcō
nerie cōmēt on doit chiller porter lozzer voler assaictier le faulcon a tous
autres oiseaulx de proye Et pareillement cōmant on les pult garir
de plusieurs maladies qui leur suruiennent ainsi que pour veoir par ce
present liure Et aussy deuiser de prandre toutes manieres d'oiseaulx tāt
aux latz au briez a la pipe et autres plusieurs deuitz En aps terres
Cōmant dieu le pere enuoya a son filz la cause de la roynne racio et de sa
chan Et aussy terres sur le desouitz de prandre les oiseaulx plusieurs bel
les moralites en plusieurs manieres de fassons et especiallement com
ment le diable deuoit la creature en plusieurs soubtille fassons cōme pou
res veoir en ce present liure.

U tās du riche roy	Se la doctrine ne tenoient
modus fut biē le mō	Car oncques roy ne fut plus saige
de en paix tenus	Dieu luy donna a mariage
Qui auoit loquemēt	Racio qui estoit si saige et belle
Sur toutes manieres de gens	Oncques dame ne damoiselle
Riens apoint faire ne pouoient	Ne fut si belle a mon deuis

620. LIVRE DU ROI MODUS. CHAMBÉRY: A. NEYRET, 1486.
FIRST PAGE OF TEXT. (LEAF 2, RECTO.)

Initials: a large C (76 x 56 mm.) with the arms of Savoy (fol. 1); also a few four-line white initials as in the "Mandevie."

This book resembles the Book of the Chess moralized, by Jac. de Cessolis, in being an allegorical application (moralise sur les dictes bestes les dix cōmandemens de la loy et des sept peches mortels, 2^a) of the arts of the chase, as that is of the game of chess.

257 x 187 mm. The history of this copy has been written in it by Baron Jérôme Pichon, who had it bound. It belonged, in the eighteenth century, to M. Sandras, who printed a catalogue of his library in 1771, afterwards to Duquesnoy, then to MacCarthy, at whose

sale it fetched 120 fr. (Brunet), then to the Duke of Marlborough. At the White Knights sale (1819) it fetched £25, and was bought by Pichon from Payne in 1834. At that time it was bound in yellow calf, together with an edition, by Treperel, of "Phebus du deduit de la chasse." A later note shows that it was in the hands of Gancia, 8th April, 1850. It then formed part of Lord Ashburnham's collection, and then of that of Richard Bennett. Dark blue morocco, with doublure of red morocco by Bauzonnet-Trautz, 8th January, 1844.

Chambéry:
A. Neyret,
1486.



THE VISION OF S. HUBERT. (SIG. F₄ VERSO.)



HAWKING. (SIG. K₃ VERSO.)
LIVRE DU ROI MODUS. CHAMBÉRY: A. NÉYRET, 1486.

BREHAN-LOUDEAC

621

Brehan-
Loudeac:
R. Fouquet
and J. Cres,
c. 1485.

MICHAUD, PIERRE. 1^a. Cest la dance des aueugles. 2^a. Cy cōmence la dance
des aueugles. 47^b. Cy finist la dance des aueugles.



(SIG. C, VERSO.)

Quarto. A, B⁸, C, D⁶, E, F⁸. 44 leaves; 27 lines. 136 × 90 mm. 9^a begins:
et par ainsi ie les rends et alijs. Gothic letter. Type 1.

1^a, title; 1^b, blank; 2^a, text, below a woodcut of l'acteur; 43^b, end of text and colophon.
Five woodcuts, viz., two measuring 90 × 77 mm., apparently taken from earlier books,
followed by three measuring 135 × 90 mm., rudely cut, but remarkable for the care with which
they carry out the directions in the text: (1) 2^a, figure of l'acteur between two trees; (2)
Entendement as an angel flying from heaven; (3) 4^b described on the opposite page as
follows: A high throne, on which sits a young prince, nude, and crowned, having wings like
an angel's, his eyes bandaged, in his hand a bent bow. On his right sits a damsel, richly

dressed, holding in her hand a fire-brand, and her gown embroidered with "flaming flowers." At the foot of the steps, right and left, two minstrels; in the foreground people of all nations and languages, dancing to the sound of the instruments; (4) 13^a, described on verso: A queen crowned, having the face parti-coloured, the right side black, the other side white, having the eyes bandaged, in the right hand she holds a royal sceptre, and on her left is a wheel turning continually on a high pillar. Near her throne is a man richly adorned, holding in his hand a silver trumpet, and at the foot of the throne another man, poorly dressed, holding also in his hand a trumpet, but of wood, and old-fashioned, mended in several places with cord; (5) 22^b, a skeleton, mounted on a muffled ox, holding in his hand a blood-stained dart, his eyes bandaged. In front is a damsel holding a banner inscribed with the word "Atropos."

Brehan-
Loudeac:
R. Fouquet
and J. Cres,
c. 1485.

ffin de satisfaire a mon desir qui est de
a veoir la dance du tiers parcie prins en
tendemēt par la main et ensemble man
chafmes auant tellement q tantost fusmes en
pres hcelluy par/ou quel ie vis vne chose mlt
hideuse de prime face/et penceoye que ce feust
vng monstre. car cestoit vne forme de creature
humaine excepte qle natioit ne chair ne sang
ains seulement les os dressez en cōpassion dōr
me ou de fame q estoit toute nue assise sur vng
beuf qui cheminoit moult lentemēt auant a sō
coul entre ses cornes/ q les premieres iātes vng
linceul ou drap de lict. Et la personne qui des
sus estoit tenoit en sa mai vng dard ensanglā
te/ q auoit les yeulx bēdez a la maniere de cupi
do et de fortune. Deuāt elle estoit vne damoisel
le moult simplemēt atournee bestue dune robe
toute zplumee en sa teste vng queurrechef to
sont sans hault bōnet son corps mal estrainct
q la face toute palle Ceste dame portoit vne lu
niere de sandal vermeil en la qle estoit escript
en grosse lettre noire ce mot atropos. Deuāt la
damoiselle aloit vng hōme tout chanu auant
longue barbe qui en sa main tenoit vng tabou
rin moult grāt et vne fleuste dos et derriere le
beuf aloit vng aultre hōme qui droitement ne
resembloit si vieulx q le premier. et portoit la
Q.i.

621. PIERRE MICHAUD: DANCE DES AUEUGLES. BREHAN-LOUDEAC:
R. FOUQUET AND J. CRES, C. 1485.

Before her goes a man playing on pipe and tabor. Behind the ox another man carrying a horn and sounding it. In the left lower corner are two figures going under an arch.

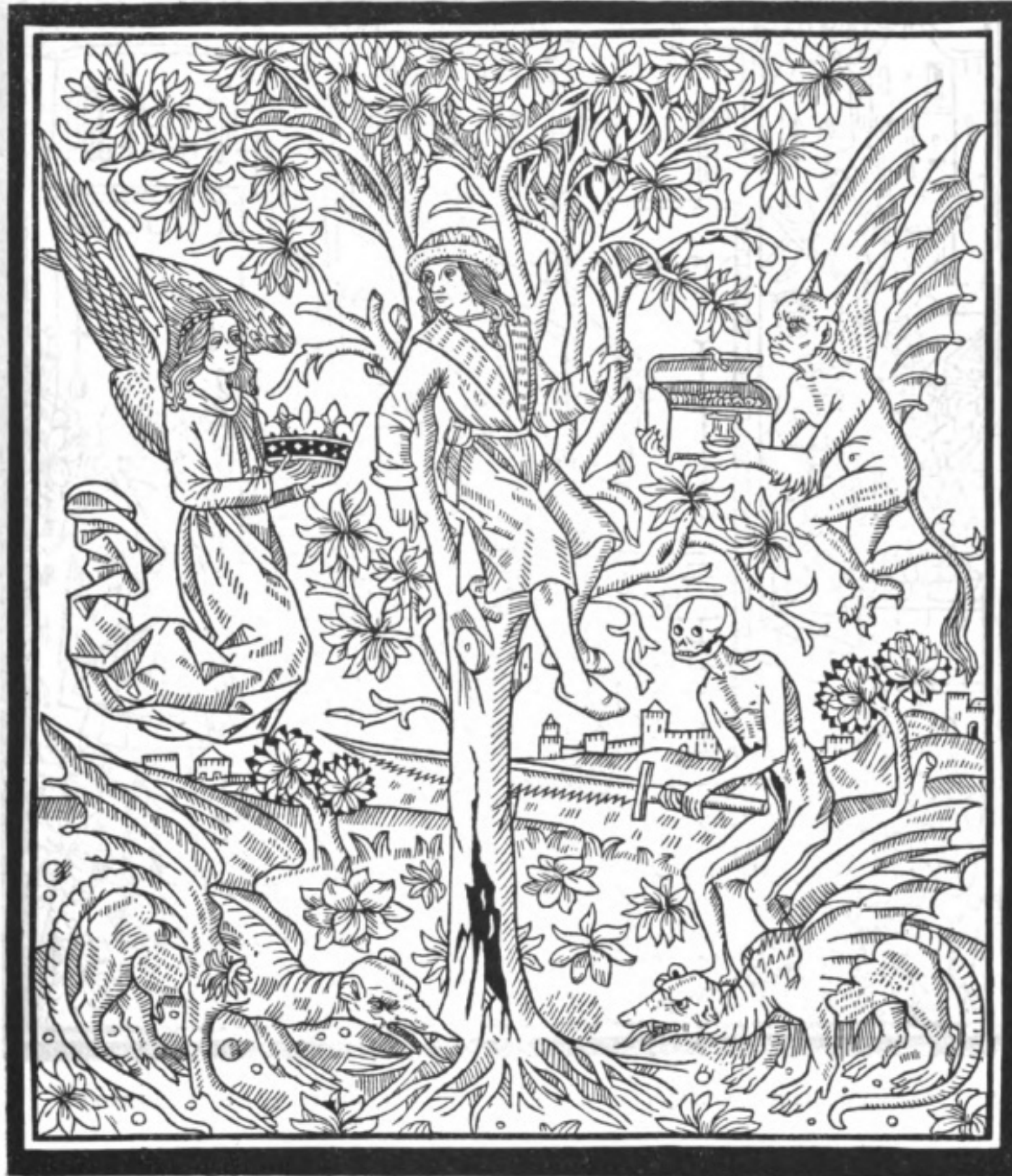
Of this press M. Claudin wrote in "Bibliographica" (III, 354 sq.): "At Brehan-Loudeac, in the Duchy of Brittany, a press was set up as early as 1484, by Robin Fouquet and Jehan Cres, on the estate of Jehan de Rohan, and under his protection. Here were printed, in the course of less than nine years, a series of ten books or pamphlets, most of them of a popular character. Of all these, except one (the 'Coustumes de Bretagne'), it is stated in their respective colophons that they are printed under the authority of the noble and powerful Jehan de Rohan, Lord of the Gué de l'Isle. The paper itself was manufactured in the mills on his manor, and exhibits as a watermark, the 'mascle,' a kind of water trefoil which forms part of the arms of the Rohans." Of the ten books enumerated by M. Claudin, all, except the "Coustumes de Bretagne," survive only in unique copies at the Bibliothèque Nationale, six of

Brehan-
Loudeac:
R. Fouquet
and J. Cres,
c. 1485.

them having been preserved in one volume and three in another. The present work adds one more to those enumerated by M. Claudin.

In 1485 the partnership of Fouquet and Cres was dissolved by the outbreak of war between Brittany and France. Cres subsequently printed a few books by himself at the neighbouring abbey of Lantenac.

186 x 126 mm. The last leaf, probably blank, is wanting in this copy. From the Bennett collection. Green calf.



(SIG. G₂ VERSO.)

AUGUSTINUS. [Vol. I.] 2^a, column 1. [C]y commence la table du premier li||ure de monseigneur saint augusti || de la cite de dieu qui contient xxxvi. chapi || tres. || 340^a, column 2. Cy fine ce present volume ouquel sôt || contenus
85

Abbeville:
J. Dupré and
P. Gérard,
1486.

Abbeville:
J. Dupré and
P. Gérard,
1486.

les dix premiers liures de mon||seigneur saint augustin de la cite de dieu || fait et
imprime en la ville dabbueille par || iehan du pre et pierre gerard marchans ||
libraires. Et fut acheue le xxiiii. iour de || novembre Lan mil quatre cens quatre ||
vingz et six. ||



622. AUGUSTINUS. ABBEVILLE: J. DUPRÉ AND P. GÉRARD, 1486. (SIG. K₁ VERSO.)

[Vol. 2.] 2^a, column 1. [C]y commence la table des rubriques || del xi liure de
monseigneur saint || Augustin de la cite de dieu/ qui contient || xxxiiii. chapitres.||
329^a, column 2. Cy fine le second volume contenât les || xii. derreniers liures de
monseigneur saït || augustin de la cite de dieu. Imprime en la || ville dabb-
uille par iehan du pre et pierre || gerard marchans libraires : Et icelluy a||cheue
le xii. iour dauril lan mil. quatre || cens quatre vingtz z six auant pasques. ||

Folio. [Vol. 1.] a-d⁸; e-r⁸; z, f, s, t-y⁸, z⁸, z⁸, g⁸; A-C⁸, D⁶, E⁸, F⁶, G, H⁸, I⁶, K, L⁸, M⁶, N⁸, O⁶, P⁸, Q-S⁶. 340 leaves. [Vol. 2.] a-n⁸, o⁶, p-r⁸, s⁶, t-z⁸, z⁶, g⁸, ā, ē, ī⁸; AA-CC⁸, DD⁶, EE, FF⁸, GG¹⁰; aa-dd⁸, ee⁶, F⁸, G¹⁰. 330 leaves; 2 columns; 45 (46, 47) lines. Headlines and initial-directors. 244 x 161 mm. Abbeville: J. Dupré and P. Gérard, 1486.



622. AUGUSTINUS. ABBEVILLE: J. DUPRÉ AND P. GÉRARD, 1486. (SIG. Y₈ VERSO.)

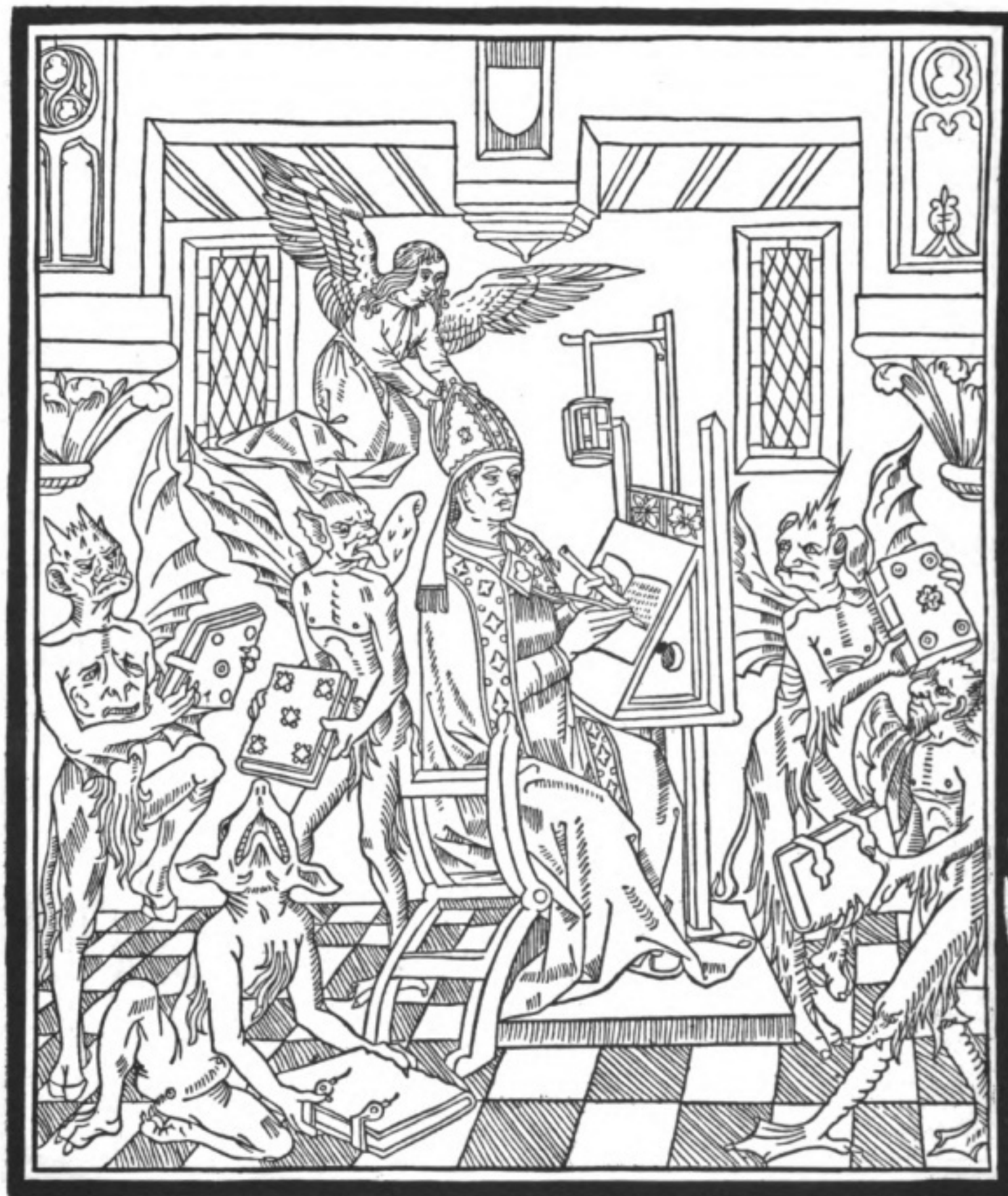
Type 1. Sig. b1 begins (vol. 1): traictier plus conuenablement . . . (vol. 2): toutes fois se vie nest vraiment . . . Hain, 2070.

[Vol. 1.] Leaf 1, blank (wanting); 2^a-2^b, table to book i; 3^a-6^b, dedication by Raoul de Preulles to Charles V, and prologues; 7^a-340^a, text (book ii, 33^a; iii, 75^a; iv, 137^a; v, 173^a; vi, 213^a; vii, 233^a; viii, 263^a; ix, 294^a; x, 313^a); 340^b, blank; 32^b, 74^b, 212^b, and 212^b, are also blank.

Abbeville:
J. Dupré and
P. Gérard,
1486.

[Vol. 2.] Leaf 1, blank (wanting); 2^a-2^b, table to book xi; 3^a-329^a, text (book xii, 21^b; xiii, 36^a; xiv, 50^b; xv, 73^b; xvi, 106^b; xvii, 143^b; xviii, 171^b; xix, 219^a; xx, 247^a; xxi, 275^a; xxii, 301^a); 329^b, 330 (wanting), blank; 246^b, 274^b, are also blank.

Twenty-three large woodcuts (about 183 x 156 mm.), specially executed for the book, the subjects of them being apparently taken from the same original as those in Royal



622. AUGUSTINUS. ABBEVILLE: J. DUPRÉ AND P. GÉRARD, 1486. (SIG. A A₂.)

Manuscript 14 D. 1, at the British Museum (books i-xi only), with which these Abbeville pictures have a general, and in some instances, notably in the design for book viii, a very close agreement. The wood-blocks subsequently passed into the possession of Antoine Vérard, who used them, one or more at a time, in several of his books (see Macfarlane's *Antoine Vérard*, plate xliii). They are as follows:

(1) a₃, Prologue: On the left S. Augustine writing, on the right the translator, Raoul de Preulles, in the centre Charles V of France, to whom the translation was dedicated, in a field.

In the background the translator presenting his book to the King. In the sky the crowned eagle, angel appearing to the Hermit, etc., according to the allusions in the preface.

(2) a6 verso, Book I: An assault on a town. In the foreground (within the city) a king surrounded by soldiers.

(3) e1, Book II: A judicial combat on foot; a dog (not in the Royal Manuscript) in the lists watching it.

(4) k3, Book III: A city sacked and burnt.

(5) r2, Book IV: S. Augustine censuring an altar; idols fall from their columns; two devils crawl on the floor; two spectators.

(6) v6, Book V: An emperor kneels before a pope.

(7) A1, Book VI: S. Augustine seated in a library, a crowned personage (in Royal Manuscript a clerk) addresses him, prompted by a devil. Two spectators.

(8) C5, Book VII: Four crowned deities, viz., Liber (whose action in the Royal Manuscript is more clearly that of opening the door of the tent), Janus, Saturn, and Libera. In the foreground a recumbent ox; in the background dragon and city.

(9) G7, Book VIII: A woman (Natural Theology?) standing in a room, holding a disk with ten concentric circles, of which the inner five are marked as the spheres of Earth, Water, Air, Fire, and the Moon, and the outer with the names of the first two signs of the Zodiac, Aries and Taurus.

(10) L6, Book IX: S. Augustine, apparently holding a hand-glass, surrounded by demons, over whom clerks are throwing cloaks as if to disguise them. The mock halos round the heads of the demons refer to the arguments of those who maintained the existence of good daemons.

(11) O5, Book X: A pope censures an altar, a cardinal stands behind carrying two small flagons.

(12) [Vol. II.] A2, Book XI: As workmen build a city devils destroy their work. Two men explain what is happening to a king. Vision of Trinity in the sky.

(13) c5 verso, Book XII: Creation of Eve.

(14) e4, Book XIII: Adam and Eve expelled from Paradise. Death stands between them and the angel-guarded gate. Within Paradise is seen the Serpent, still coiled about the Tree.

(15) g2 verso, Book XIV: A man seated in a tree, an angel offers him a crown, a devil a money chest. Death is sawing the tree asunder. Two dragons at its foot.

(16) k1 verso, Book XV: The building of Cain's city. Outside its walls Cain, clad as a soldier, threatens Abel, a simple countryman, with a club.

(17) o2 verso, Book XVI: Ham dishonouring Noah; Shem and Japheth look on.

(18) t3 verso, Book XVII: David writing, his harp and a book at his feet; a prophet crowning Solomon.

(19) t7 verso, Book XVIII: Three youths, attended by a jester, with pipe and tabor approach the wall of a city, within which stands a king warning them away with his hand.

(20) AA2, Book XIX: S. Augustine writing; five devils have seized his books and exhibit various signs of dislike and disdain; an angel holds on his mitre.

(21) DD7, Book XX: Christ in Judgement; two angels with lilies and sword, two others blow trumpets; the Blessed Virgin and S. John kneel; the dead rise in ecstasy and woe.

(22) aa2, Book XXI: Souls in and on their way to torture.

(23) dd3, Book XXII: Coronation of the Virgin in the presence of the saints.

Besides the two books here catalogued, an edition of Boutillier's "*Somme rurale*" from the same press appeared in 1486, without specification of the month. In his "Index," Mr. Proctor wrote (under Jean Dupré): "Dupré's press at Paris was at work all the time that the Abbeville books were being printed; and two of the three Abbeville books have the name of P. Gérard only. It is therefore probable that Dupré himself was never at Abbeville, but that Gérard, who may have been his representative, was the actual printer, Dupré supplying the material." As to the order of the books M. Thierry Poux, in writing of "*La Somme rurale*," remarks: "*La Cité de Dieu* imprimée la même année, a eu son premier volume achevé le 24 novembre et son second le 12 avril avant Pâques, c'est à dire tout à fait à la fin de l'année. On voit par là que pendant les derniers mois de 1486, toute l'activité de l'atelier typographique d'Abbeville a dû être absorbée par l'impression de la *Cité de Dieu* et que, par suite, c'est seulement pendant les premiers mois de la même année qu'a pu être effectuée l'impression de la *Somme rurale*."

384 x 274 mm. Rubricated; larger initials in red and blue (penwork), or illuminated; smaller in red or blue; capitals touched with yellow. From the Syston Park (two ex-libris) and William Morris collections. Old French red morocco.

Abbeville:
J. Dupré and
P. Gérard,
1486.

Abbeville:
P. Gérard,
1487.

TRIOMPHE DES NEUF PREUX. 2^a, column 1. [T]Resnoble et trescrestien || charles viij. de ce nom || par la grace de dieu roy || de france. Ie qui pour | ma petitesse ne veul presumer moy || nommer . . . 288^a, column 2. Cy fine le liure intitule le trium-||phe des neuf preux/ ouquel sont con-||tenus tous les fais et proesses quilz || ont acheuez durant leurs vies/ avec lystoire de bertran de guesclin. Et || a este imprime en la ville dabbueil-|| le par Pierre gerard et finy le penul||time iour de may lan mil. quatre cēs || quatrevingtz 7 sept. ||



Ex commencent les fais de iuda
das le preux machabeus.

In sommes au derrenier
preux de la gerarchie iuda
daic, cest assavoir iudas
machabeus pour trai
cter les nobles et vertueux fais quil

exerça pour la tuicion et defence de
la loy & du peuple de dieu en sa vie cō
me ferme et robuste chāpion des cō
mandemens obseruer et garder que
nostre seigneur auoit pson setuieus
moysse bailliez et donnez aux filz dis
rael. Et pour entretenir et garder
lordre promise a dame triūphe de la

(SIG. E₈ VERSO.)

Folio. AA⁸, BB⁴; a-h⁸, i⁶, k, l⁸, m, n⁶, o-r, z⁸, f⁶; s-y⁸, z¹⁰; aa-gg⁸, hh⁶, ii⁸, kk,
ll⁶. 288 leaves; 2 columns; 34 lines. Headlines. 186 × 138 mm. Type 1.
Sig. b1 begins: fors des siens/ et leur dist . . . Hain, 15642.

1^a, blank; 1^b, full-page cut; 2^a-3^a, dedication to Charles VIII; 3^b, blank; 4^a-12^b, table; 13^a-23^a, Joshua; 23^b, blank; 24^a-51^a, David; 51^b, blank; 52^a-64^a, Judas Maccabaeus; 64^b, blank; 65^a-122^b, Alexander; 123^a-156^b, Hector; 157^a-206^a, Julius Caesar; 206^b, blank; 207^a-224^b, Arthur; 225^a-239^a, Charlemagne; 239^b, blank; 240^a-260^b, Godfrey of Bouillon; 261^a-288^a, Bertrand du Guesclin; 288^b, blank.

Abbeville:
P. Gérard,
1487.



m Op doncques ainsi a
straint tant par le com
niadement de dame tri
umphe ma conductiere
comme par la requeste du cheualier
Bertrau qui en son maintien me fut
assez agreable tant par sa reuerence
comme pour son beau parler. attens

du aussi que l'escripture tesmoigne
aucun n'est digne de estre couron. e fors
celluy qui legierement et vtilement
ne se combatu iusques en fin. Ceste
chose dy ie pour moy qui aucunement
me estoie ia auance cuidat auoir trou
ue la fin de mon labeur / si repise ma
psume q loingz de moy l'auoie gette

623. TRIOMPHE DES NEUF PREUX. ABBEVILLE. BERTRAND DU GUESCLIN, 1487.
(SIG. G G, VERSO.)

Full-page cut of an author presenting his book to a king, wanting in this copy and replaced by a hand-made facsimile; followed by nine cuts of the Nine Worthies, viz., Joshua, David, Judas Maccabeus, Alexander, Hector, Julius Caesar, Arthur, Charlemagne, Godfrey of Bouillon, and a tenth of Bertrand du Guesclin. These all measure from 123 to 129 by 122 to 126 mm., the differences being chiefly in the thickness of the outer border line. Most of the Worthies are represented as conventional fire-eaters, with their legs marvellously wide apart,

Abbeville:
P. Gérard,
1487.

but the portrait of Du Guesclin is strikingly different. Mr. William Morris once said to the present cataloguer, in showing him the book, that he was sure this bullet-head must have followed a true tradition of the living man, and a comparison with an authentic portrait has shown that this surmise was correct.

260 × 191 mm. Rubricated; initials in red. Leaves 1 and 287 are in facsimile. On sig. 05*, an almost illegible inscription: ce liure apartien a son mestre sonnon (?) iabollut (?) mestre pendu la perdision Iehan fosse chest (?). From the Gaignet, Essling, Lakelands, and William Morris collections. Essling (?) and Lakelands ex-libris. Green morocco stamped with the Gaignet device.

ROUEN

624



es croniques de normendie. .:.



TITLE-PAGE.

CHRONIQUES DE NORMANDIE. 1^a, title: Les croniques de normendie. .:· 1^b, column 2. . . . Ie Guillaume le talleur natif et demou-||rant a la parroisse saint Lo a rouen vou||lant de mon pouoir reduire en memoire || les croniques de normendie a la louenge || de la nation et a lonneur des ducz q̄ pour || certain temps ont este en icelle iay voulu || imprimer lesdictes croniques en mon ho||stel a rouen Lesquelles ont este accompli ||es au moys de may Mil . CCCC . quatre || vingtz et sept. . . .

Folio. [A⁶], a-m⁸; mm⁶; n-o⁸, [p²?]. 126 leaves ([6] i-lxxxxvi, [6] lxxxxvii-

Rouen:
G. Le
Talleur,
1487.

Rouen:
G. Le
Talleur,
1487.

Cxii [2]; 2 columns; 39 (38) lines. Headlines. 195 x 137 mm. Types 1 and 2.
Sig. b1 begins: gens de commun ne sont . . . Hain, 5006.



Lesdictorieux fatz
des nobles et sages par les vertus de noz
anciens se doiuent reduire en memoire &
escrire en liures et volumes autentiques
A celle fin q les lisans et escoutas iceulz
fais puissent apprendre. Car en congnois
sant leur peritz nous pourrons plus faci
lement euader a nostre domage. et aus
si en congnoissant les haultes et excellen
tes vertus des anciens leur renommee.
Et les puissent accroistre en honneur glo
rieux et perpetuelle memoire. Que seroit
len se paris auroit rauy helayne Du se
trope auroit este destruite. ou se comme
auroit triumphe N'estoit que par les escri
ptures en liures solennelz ilz nous sont
reueilles de iour en iour. Et pour ce que
entre les hystoriographes il courtois pro
uerbe commun que les grecz les romains
et les francois ont entrepris de grans fais
dignes de memoire. Mais les grecz ont
plus exalte leur nom par escrire leur en
ures que par les mettre a execution Et
les romains ont exalte leur gloire par
beaucoup escrire et beaucoup faire. mais

les francois ont plus entendu a exalter
leur nom par balourer fais que par pain
tes et aournees escriptures desquelz fais
par la negligence descripte la memoire en
est morte au grant domage et pte de leur
nom. Et pour tant ces choses considerees
Je Guillaume le talleur natif et demou
rant a la parroisse saint Lo a rouen vou
lant de mon pouoir reduire en memoire
les croniques de noz menies a la louenge
de la nation et a lonneur des ducz q pour
certain temps ont este en icelle iay voulu
imprimer lesdictes croniques en mon ho
stel a rouen Lesquelles ont este accompli
es au mays de may mil. CCC. quatre
vingtz et sept. Priant a tous lecteurs que
sil ya aucuns oublieuz vice de scripture
de le supporter et benigne ment le corriger
Laisser la paille et recueillir le grain. A
celle fin que mon ignorance ne puisse tol
ler aux trespasses leur immortelle renou
mee et gloire. . . .

624. CHRONIQUES DE NORMANDIE. ROUEN: G. LE TALLEUR, 1487. (LEAF I, VERSO.)

1^a, title and device; 1^b, Le Talleur's preface; 2^a-6, table (wanting); 7^a-102^b, text; 103^a: Cy
aprez ensuit vng petit traictie le-quel parle de la guerre continuee entre francois & englois . . .
(1422-1448); end, 108^b; 109^b-123^b, text continued from 1448; 124, blank? (wanting); 125^a:
De la seconde conqueste de bordeaulx & mort de talbot; end, 126^a, column 1; 126^b, blank.

Woodcut printer's device, 87 x 60 mm. Ornamental L on title, repeated on verso.

This has been usually considered to be the first book with a date printed at Rouen. But an
earlier group is now known, one of which, probably the latest, is also dated 1487, and bears
Le Talleur's name.

256 x 188 mm. Rubricated; initials in blue, or blue and red. Six leaves (2-6 and 124) are
wanting. From the library of William Morris. Russia binding, diced pattern.

Corone et pleez de corone .

- Michalis. p. l. iii. E. iii.** **¶** Un feme porta appelle de mort & bay verz trois & une fust delage & lez autres demp viendy p. evigent & le feme declare verz lez demp de & qils recetteront le tierce q. fust delage q. occist & & le rescettement sup. en auty comite ea de canfa le b. fust abatye & p. qils p. de restoriz a cez ch. & n. potuerit p. & q. levigent fust b. ag. & fust chal. & p. & q. levig. ne d. a. e. ag. ad. i. verz lez accessaries tanq. le principal & soit atteynt & &. **¶** Choz. Si l'appelle est e. comence demit coroners issint q. p. apparet a n. q. sonat principal & q. accessories le ley sera donq. come vo. d. itz me. & appelle est genal. & p. q. & &.
- Hyllaci. p. l. iii. E. iii.** **¶** Trois approuourz fust appelle verz une home a. d. v. p. de for. de robberiez faitz en d. i. f. c. n. t. e. z. solonq. l. i. f. t. q. i. f. t. de & acle del. i. f. t. f. e. r. e. p. r. o. d. p. m. y. t. o. u. t. e. n. g. l. e. t. e. r. y. q. i. f. t. p. r. i. s. e. t. a. m. e. s. n. e. d. e. m. i. t. e. m. p. & p. l. e. d. i. d. e. r. i. e. n. c. o. n. p. & d. e. n. i. t. e. f. a. s. t. i. f. f. i. t. a. c. h. i. n. v. i. d. & l. e. d. e. f. f. i. s. t. t. r. o. m. e. c. o. n. p. a. l. s. u. t. e. d. u. n. l. e. y. a. p. p. e. l. l. o. u. r. s. p. u. n. e. e. n. q. u. e. s. t. & a. g. f. u. i. s. t. p. k. n. y. u. e. t. q. i. f. t. p. e. n. d. u. & l. e. z. c. h. a. t. e. l. e. y. l. e. z. a. u. t. r. e. z. d. e. m. p. a. p. p. e. l. l. o. u. r. s. f. u. y. f. o. r. f. a. i. t. e. o. q. i. l. n. e. p. o. t. e. e. a. t. t. e. i. n. t. a. l. o. s. u. t. e.
- Michis. p. l. iii. E. iii.** **¶** Un feme fust appelle de rape verz une & & d. e. m. p. d. e. m. p. a. u. t. r. e. z. c. o. m. e. a. c. & & n. e. v. i. e. n. t. p. m. e. z. l. e. z. a. u. t. r. e. z. d. e. m. p. v. i. e. n. d. y. & i. l. z. f. u. y. e. n. d. i. t. e. z. d. e. m. & f. a. i. t. & a. m. p. i. n. t. d. e. b. u. r. g. l. a. c. y. & a. u. t. r. e. z. f. e. l. o. n. p. e. s. f. a. i. t. z. a. m. & t. e. m. p. o. . **¶** B. e. l. k. p. r. i. a. q. i. l. o. p. o. i. e. n. t. e. e. a. r. r. a. i. g. n. e. z. d. e. l. e. z. a. u. t. r. e. z. f. e. l. o. n. p. e. s. **¶** p. m. o. c. e. o. n. e. p. e. e. q. u. a. r. i. l. o. f. u. y. o. r. e. a. t. t. e. i. n. t. z. & p. t. i. m. t. f. u. i. s. t. l. a. c. & f. e. m. e. p. p. & & q. u. e. r. e.
- Trinitat. p. l. iii. E. iii.** **¶** A. l. R. e. v. o. g. a. t. e. a. l. G. a. o. l. e. d. e. l. i. u. e. r. u. n. e. . **¶** D. u. l. t. o. n. q. i. f. t. a. p. p. r. o. u. o. u. r. a. u. l. a. p. p. e. l. l. e. t. r. o. i. s. d. o. m. i. t. u. n. e. a. u. g. a. g. b. a. t. a. i. l. & a. l. e. z. a. u. t. r. e. z. p. l. e. d. y. d. e. r. i. e. n. c. o. n. p. . **¶** E. t. p. u. i. s. d. e. m. i. t. l. f. f. u. e. p. r. i. s. l. e. r. o. y. g. i. n. t. a. l. a. p. p. e. l. l. o. u. r. c. h. y. e. d. e. p. d. o. n. E. t. p. t. i. m. t. p. a. d. v. i. c. e. d. e. t. o. u. t. z. l. e. z. i. n. f. i. c. i. t. z. d. e. n. g. l. e. t. e. r. y. l. e. z. d. e. f. f. u. y. d. e. l. i. u. e. r. z. f. u. n. y. p. l. q. u. e. r. e. s. i. l. v. i. s. t. e. e. a. p. r. e. z. i. f. f. u. e. & & .
- Trinitat. p. l. iii. E. iii.** **¶** Un feme fust appelle del mort & baton verz une q. fust acquite a & fute & p. u. i. s. m. i. c. e. q. i. f. t. a. c. q. u. i. t. e. & u. n. e. a. u. t. y. f. u. y. e. n. d. i. t. e. z. d. e. m. & m. o. r. t. & & f. e. m. e. v. o. i. l. & a. u. f. u. e. & a. p. p. e. l. l. e. v. e. r. z. l. a. u. t. y. & n. o. n. p. o. t. u. i. t. q. u. a. r. **¶** L. u. d. l. o. m. e. d. i. t. q. i. f. & d. e. f. f. o. i. t. a. c. q. u. i. t. e. o. u. q. i. f. & f. o. i. t. n. o. m. i. s. n. e. e. l. e. n. a. i. l. a. l. a. m. m. e. z. p. l. u. s. o. u. r. s. a. p. p. e. l. l. e. z. & & . **¶** E. t. p. u. i. s. l. a. u. t. y. f. u. i. s. t. a. r. r. a. i. g. n. e. a. l. & s. u. p. r. e. l. e. r. o. y. & & .
- Michis. p. l. iii. E. iii.** **¶** Appelle fust sue demit & v. i. d. & l. e. z. c. o. r. o. n. z. d. e. l. m. o. r. t. d. u. n. h. o. m. e. f. u. r. q. i. b. a. t. i. s. t. a. s. v. i. d. & c. o. r. o. n. z. d. e. f. a. i. y. v. e. n. l. a. p. p. e. l. l. e. e. n. b. a. n. c. l. e. r. o. y. q. u. e. m. a. n. d. e. y. l. a. p. p. e. l. l. e. & & f. u. r. q. i. f. f. i. s. t. f. i. c. i. t. f. a. s. t. d. e. g. a. r. n. i. e. r. & p. b. p. & q. i. l. o. n. a. u. i. o. d. e. m. i. t. l. e. v. i. d. & & v. i. d. & q. i. l. n. a. i. t. r. i. e. n. z. d. o. m. i. t. e. e. g. a. r. n. y. f. u. r. q. i. f. f. i. s. t. f. i. c. i. t. a. l. & & v. i. d. & v. i. d. s. u. p. r. a. p. **¶** O. p. l. a. y. p. r. i. a. q. i. f. & d. e. f. f. u. i. t. a. l. e. r. a. q. u. i. t. e. q. u. a. r. i. l. n. e. r. o. y. q. i. l. d. e. m. u. r. g. e. e. n. p. r. i. s. o. n. & & **¶** p. m. o. p. e. e. q. i. l. & p. b. a. d. e. n. a. u. t. y. c. o. m. i. t. e. & f. i. & d. e. f. o. r. e. a. l. a. f. t. q. u. i. r. e. i. l. r. e. c. o. u. d. a. & d. a. m. q. u. e. r. e. & & l. o. p. p. i. n. o. n. q. i. l. a. l. e. r. a. q. u. i. t. e. E. t. m. i. l. e. l. e. y. e. s. t. e. n. s. i. c. i. y. f. a. s. t. q. i. f. f. i. s. t. v. e. r. z. l. e. z. f. i. z. f. u. r. & r. e. u. s. e. l. & d. u. n. v. i. l. a. g. a. y. & & m. e. z. a. u. t. y. e. s. t. e. n. d. e. t. r. a. q. u. a. r. i. l. c. o. t. e. e. g. a. r. n. y. o. u. a. u. t. r. e. m. e. n. t. p. r. o. d. i. f. f. a. i. n. f. e. n. i. t. e.
- Trinitat. p. l. iii. E. iii.** **¶** Un apprououry appelle a une auty q. vient & comist & appelle e. d. e. r. r. a. y. e. t. v. o. i. l. & a. u. l. a. p. p. e. l. l. e. p. l. u. s. o. u. r. s. & n. o. n. p. o. t. u. i. t. p. u. r. & & q. i. c. o. m. i. s. t. f. u. i. s. t. u. n. e. a. t. t. e. p. n. d. y. d. e. l. f. e. l. o. n. y. q. u. a. r. i. l. n. e. s. e. m. b. l. e. l. o. n. h. o. m. e. c. o. n. f. e. s. s. e. f. e. l. o. n. y. d. e. m. i. t. u. n. e. c. o. r. o. n. e. & l. o. n. i. l. e. s. t. a. l. & m. y. s. d. e. l. p. i. e. & & q. u. o. d. n. o. t. a. E. t. a. m. p. e. n. a. p. p. e. l. l. e. & d. e. f. n. e. d. e. m. i. d. y. a. p. p. r. o. u. o. u. r. q. u. a. r. i. l. n. e. f. e. a. c. h. o. s. e. p. d. e. l. a. i. e. r. & p. b. d. e. p. e. r. a. c. i. o. n. & & .
- Trinitat. p. l. iii. E. iii.** **¶** En appelle p. une demy age le def. dit q. i. l. n. e. n. t. e. n. d. i. m. y. q. i. d. u. y. & n. o. n. n. a. g. e. & & E. t. l. e. z. i. n. f. i. c. i. t. z. f. u. e. y. e. n. d. u. o. o. p. p. i. n. o. n. e. & & m. e. z. v. i. d. e. e. n. l. e. c. a. s. B. a. l. l. o. k. c. i. r. c. a. a. m. u. . **¶** v. i. i. . p. o. . h. . v. i. . i. l. f. u. i. s. t. a. d. i. n. g. e. p. C. h. e. y. n. e. & t. o. u. t. z. l. e. z. i. n. f. i. c. i. t. z. d. e. n. g. l. e. t. e. r. y. q. i. l. s. e. r. a. m. y. s. a. y. a. l. & a. p. p. e. l. l. o. d. e. m. y. a. g. e. i. l. o. p. u. i. s. l. e. y. p. c. i. e. p. & q. i. l. f. u. i. s. t. & f. a. i. t. d. e. m. e. s. n. e. . e. t. i. l. a. d. p. o. u. e. l. a. m. i. t. a. g. e. d. e. g. a. g. b. a. t. a. i. l. & a. u. t. y. b. n. c. o. m. e. d. e. p. l. e. y. n. a. g. e. n. a. i. l. a. b. a. t. a. i. l. & l. o. n. v. i. n. f. e. m. e. p. o. r. t. a. p. p. e. l. l. e. v. e. r. z. l. u. y. q. u. a. r. e. n. a. m. b. a. d. e. m. y. c. a. s. e. z. l. i. f. f. u. e. s. e. r. a. p. r. i. s. p. e. n. q. u. e. s. t. m. a. m. b. & n. e. i. p. b. a. t. a. i. l. & E. t. s. i. l. f. o. i. t. e. n. d. i. t. e. d. e. m. & m. o. r. t. i. l. o. v. o. i. l. & l. u. y. a. r. r. a. i. g. n. e. r. m. a. n. t. e. m. i. t. . m. e. z. i. l. o. n. e. v. o. i. l. & p. r. e. n. d. y. l. e. n. q. u. e. s. t. t. a. n. q. z. l. a. y. s. o. i. t. p. a. s. s. e. a. l. & e. n. t. e. n. t. q. i. l. & p. t. i. e. p. f. u. e. y. & a. p. p. e. l. l. e. E. t. s. i. l. a. p. p. e. l. l. e. s. o. i. t. p. e. n. d. i. m. t. v. e. r. z. l. u. y. i. l. o. v. o. i. l. & l. u. y. a. r. r. a. i. g. n. e. r. d. e. l. e. n. d. i. t. e. m. e. n. t. m. e. z. n. e. i. p. r. e. n. d. y. l. e. n. q. u. e. s. t. q. u. a. r. l. e. f. u. t. e. l. e. p. t. i. e. s. e. r. a. p. r. e. f. e. r. r. e. & & . m. e. z. l. z. a. r. r. a. i. g. n. u. n. e. d. e. m. y. l. a. y. e. t. i. l. f. o. i. t. a. c. q. u. i. t. e. i. l. e. s. t. b. n. a. c. q. u. i. t. e. & n. e. p. e. r. r. o. & l. a. p. p. e. l. l. e. a. l. e. & & .
- Michalis. p. l. iii. E. iii.** **¶** Vide p. herle l. ou l. appel & abat. p. mat. appiet & def. ne sera arraign. al. & suite le roy sur & & ep. hoc sequitur q. & p. b. a. u. a. n. o. u. e. l. & a. p. p. e. l. l. e. e. n. & c. a. s. & a. m. p. e. i. l. d. i. t. q. i. n. m. u. l. t. c. a. s. q. i. l. & p. b. e. b. a. y. d. e. & a. p. p. e. l. l. e. & d. e. f. n. e. s. e. r. a. a. r. r. a. i. g. n. e. a. l. s. u. p. r. e. l. e. r. o. y. & & q. u. e. r. e. .
- Hyllaci. i. h. vi.** **¶** Si un appellouy appelle une auty q. i. o. p. n. e. b. a. t. a. i. l. & E. t. p. u. i. s. l. a. p. p. r. o. u. o. u. r. y. c. o. m. i. s. t. & a. p. p. e. l. l. e. e. e. f. a. m. p. l. e. d. e. f. f. e. r. a. a. c. q. u. i. t. e. . m. e. z. s. i. l. e. d. e. f. p. l. e. d. i. d. e. r. i. e. n. c. o. n. p. m. e. f. a. z. & p. b. c. o. m. i. s. t. l. a. p. p. e. l. l. e. e. e. f. a. m. p. u. n. c. o. n. e. i. l. s. o. y. a. r. r. a. i. g. n. e. a. l. s. u. t. e. l. e. r. o. y. E. t. n. o. u. e. l. & d. e. n. i. t. e. f. a. s. t. i. f. f. a. & & .

(PAGE OF TEXT, SIG. G, VERSO.)

STATHAM, NICHOLAS. ABRIDGEMENT OF CASES. 1^b. Accompte || etc. 3^a. [E]N Accompte . le pleitiff cōta dun receipte en autre cōntie || etc. 190^a. leyñ verzb⁹ f² &c iō quere &c.

Folio. [2] a-y⁸, 3, &⁸ = 190 leaves; 50 lines. 250 × 127 mm. With headlines, but without numbers to pages. 11^a begins: aut' psōne mezil sēble.

Rouen:
G. le
Talleur, for
R. Pynson,
c. 1490.

Rouen:
G. le
Talleur, for
R. Pynson,
c. 1490.

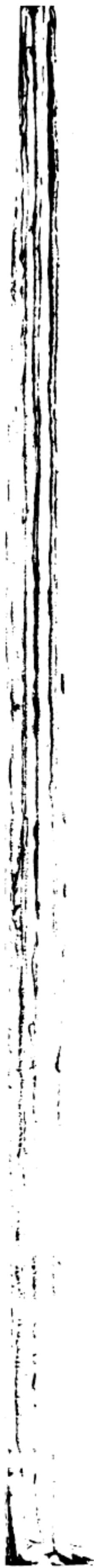
1^a, blank; 1^b-2^b, index; 3^a-190^a, the text; 190^b, Le Talleur's device.
At the end of the index (2^b) are the words, in the ordinary large type of the book: "Per
me R. Pynson." It seems probable that this index was printed later than the rest of the book
and only added to certain copies. It may be that the words "Per me R. Pynson" refer to him
as compiler and not as the printer, as they would seem to suggest.
299 x 212 mm. Green morocco, by Riviere.

THE NETHERLANDS

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THE NETHERLANDS

UTRECHT

626

ROLEWINCK, WERNER. *FASCICULUS TEMPORUM*. 1^b, within device. Innicium sancti ewāgelij secundum || johannem Gloria tibi domine. ∴ || 338^a. Hier Eyndet dat boeck datmen hiet fasciculus temporum in houdende die Cronijcken van ouden tijden Als van dat die werlt eerst gheschapen is Ende van dat || Adam ende Eua eerst ghemaect worden totter gheboert xpristi toe Ende voert vā || allen Paeusen ende Keyseren die nader gheboert xpristi gheweest hebben tot noch || toe Ende daer nae Cortelick beslutende mit die Cronijcken der coninghen van || vranckrijck . van Enghelant Ende van die hertoghen van brabant . Ende van || die Biscopen van Vtrecht Eñ van die Greuen van vlaenderen. van hollant. vā || zeelant. van henegouwen. van Ghelre. van Cleue. tot huden op den dach toe || By my volmaect jan veldenar woennende tutrecht opten dam Int jaer ons he-||ren M CCCC lxxx op sinte valentijns dach op die vastelauont zc. || [Device.]

Folio. [A⁸; a-z, &⁸; aa-cc⁸; dd⁸, ee⁸; ff⁸, gg⁴; hh-ll⁸; mm⁸; nn-qq⁸; rr, ss⁸.] [9] ij-Clxxxiiij, Clxxxvi-CCLviiij, Clviiij-CCCxxx=338 leaves; 38 lines. 219 × 151 mm. Types 4 and 5. Leaf ix begins: Dese nynus wt ghenuecht . . . Campbell, *1479; Proctor, 8858.

Utrecht:
J. Veldener,
1480.

1^a, blank; 1^b, printer's device, with the beginning of S. John's Gospel round it; 2^a-4^a, prologue; 4^b-8^b, table; 9^a-200^a, *Fasciculus Temporum*; 200^b, blank; 201^a-224^a, chronicles of France; 224^b, blank; 225^a-238^b, chronicles of England; 239^a-250^b, Brabant; 251^a-282^b, Utrecht; 283^a-290^b, Flanders; 291^a-322^b, Holland; 323^a-329^b, Gelderland; 330^a-335^a, Cleves; 335^b, bishops of Cologne and (336^a) Liège; 336^b-337^b, Counts of Mark and Berg; 338^a, colophon and device (as on 1^b); 338^b, blank.

The woodcuts fall into two series. The first consists of nine small cuts made for Veldener's Latin "*Fasciculus*," published at Louvain, 29th December, 1475. The third of these, representing Babel, has been cut down before being used at Utrecht. Secondly, there are twelve cuts of very varying size, made specially for this edition. Most of them are copied from the Lübeck "*Rudimentum nouitiorum*" or the "*Speculum humanae saluationis*." The cuts of towns are repeated several times. Besides these there is a large number of small shields in the second part; a four-piece folio border of openwork, used on 2^a and 9^a; the printer's second device, 149 × 119 mm., in the same style; a large initial G, 85 × 85 mm., also in the same style; and numerous circular diagrams in the text.

Johann Veldener was a native of the diocese of Würzburg. He began his career as a master printer at Louvain, and, according to the custom of his craft in university towns, matriculated at the university, 30th July, 1473, in order to enjoy its privileges. In 1474 we find him entitled "*artis impressoriae magister*," which Holtrop regarded as a qualification only bestowed by the University. Probably in consequence of the competition of John of Westphalia, Veldener left Louvain about the end of 1477, and in November, 1478, published an edition of the "*Epistelen ende Evangelien*" at Utrecht. Here he remained till 1481 or 1482. In 1483 he is found at Kuilenburg or Culembourg, at no great distance from Utrecht, and here he printed five books, of which the most famous are the two issues of the "*Speculum humanae saluationis*" (see No. 657). Finally, in 1484, his types appear once more at Louvain, where his career must be presumed to have come to a close.

276 × 202 mm. Rubricated; all the cuts are coloured. The first leaf is cut out and mounted; the last leaf has been backed. Though a fair-sized copy, the border is cropped. From the library of William Morris.

frigidis: nonellas vites et arborum plantas circumfodere atque operire conveniet. et macras stercoreare. Nunc ac deinceps usque quod terra ogeat: vine a vetus que est in solo robusto que in integro trunco sit oblaqueata: fumo faciet. et angustius putata: intra tri menses vel quartum pedem a terra viridissima corticis parte: mucrone feriat. ac fossa frequentius incidet. ut ibi materia fundatur: qua reparatur. Nunc autumnalis putatio celebretur in vici bus et arboribus. maxime: ubi tempore incitamus. Hoc etiam mense quando oliua ceperit esse varia: colligitur. et oliueta putatur. et summitates nimis alte reciduntur: quod etiam in vespulis. ficis. et piscis ac coctanis: est servandum. Et hoc mense: ponuntur omni modo oliueta. et servantur pisci ossa et pini: calidis et siccis regionibus. et omnibus fere locis: prunorum ossa. Et hoc mense ferit castanea plantis ac semine. Et hoc calidis locis et siccis: ponimus plantas silvestres in seredas pironum. et malorum. et malipunicum. et citonum. et citri. et mespili. fici sorbi. cerasi. et mori taleas. et amigdalii semina. Et hoc mense: magne arbores transferuntur locis calidis et siccis et apricis. truncatis ramis: illevis radicibus. et multo stercore ac irrigationibus adiuvantur. Et hoc mense materies ad fabricam cedenda est: quando luna decrescit. Item hoc mense arietes admittuntur ad oves: ut fetus primi veris fouere possint exortus. Et similiter hirci ad capras admitti debent. Et hoc mense diversimode capiuntur silvestres bestie. Item aves et pisces.

De agendis in mense Decembriis. Inse Decembriis potest feri faba. quoniam post hyemem tantum nascetur. Item ceditur optime materia pro domibus. et ceteris ligneis operibus faciendis. Item ceditur silue ac rami superflui arborum. et sepes virides pro igne. Item ceditur partice et cane pro vineis. et parantur. et sunt pali. et iunci sumi liter pro vineis cedi possunt. Et ex viminibus: fieri possunt corbes. et ciste. et cauee. multaque alia utilia opportuna. et sepes sicce. Item hoc mense diversis ingenis capiuntur bestie fere. et precipue canibus tempore nivium. Item aves: quibus domesticis et retibus diversis ac visco.

Et sic est finis libri ruralium commodorum. Laus sit altissimo qui vivit per seculorum secula sine fine benedictus amen. .i. .i. .i.

Presens opus ruralium commodorum Petri de crescentiis. quodam industrio characterisandi stilo: novissime omnipotentis dei suffragio adinueto. extitit hac littera vera modernata. absclisa. et formata: impressum. per Joannem de vestfalia Paderbornensis diocesis. In alma ac florentissima universitate Louanensi residentem. Anno incarnationis domini. M^o. cccc^o. lxxiii^o. mensis Decembriis die nona.

.i. .i. .i.

LAST PAGE OF TEXT, WITH COLOPHON.

Louvain:
Joannes de
Westphalia,
1474.

CRESCENTIIS, PETRUS DE. LIBER RURALIUM COMMODORUM. 2^a, column 1. In nomine sancte et individue trinitatis Amen. Column 2, line 13. Incipit liber ruralium commodorum. a Petro de crescentiis ciue Bonoñ: ad honorē dei omnipotentis: et serenissimi regis Karoli compilatus. 197^b [red].

Presens opus ruraliū comodo||rum Petri de crescentiis. quodam || industrioso
 characterisandi stilo : no||uissime omnipotentis dei suffragio || adinuēto. extitit
 hac littera vera mo||dernata. abscisa. ⁊ formata : impres||sum. p Ioannem de
 vvestfalia Pa||derbornē dyocesis. In alma ac flo||rētissima vniuersitate Louaniēsi
 re||sidentē. Anno incarnationis domi||nice. M^o. cccc^o. lxxiii^o. mensis De||cembris
 die nona. .i. .i. .i.

Louvain:
 Joannes de
 Westphalia,
 1474.

Folio. [a-i¹⁰, k¹²; l-t¹⁰, v⁶.] 198 leaves, the first and last blank; 42 lines
 185 x 132 mm. Type 1^a. Campbell, 501; Proctor, 9208.

Leaf 1, blank; 2-5, letter from the author to Aymericus Placentinus, a Dominican, of
 Bologna, followed by a table; 6-197, the text; 198, blank.

The first dated book printed at Louvain by John of Westphalia. This printer was born in
 the diocese of Paderborn, in Westphalia, and is variously known as John of Westphalia and
 Johann von Paderborn. He learnt printing in Italy, and, when he returned thence about 1472,
 brought three founts of type with him. While his presses were being set up at Louvain, he
 helped Thierry Martens to print a few books at Alost. He matriculated at the University
 of Louvain, 7th June, 1474, finished this edition of Crescentius in the following December,
 and, until his retirement about 1496, was the chief printer in Louvain, producing upwards of
 two hundred incunabula.

282 x 207 mm. From the library of William Morris. Brown calf.

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Damnat lras male scriptas.

Eneas episcopus senensis Ambrosio Spannochie S. p. d.
 Circurellus pape tabellarius. Tuas lras ad me detulit q̄s
 rectius dixerim lituras Nescio grece an hebraice scripsit/
 ti. Latine quidem minime Non intellexi unicum uerbum nec pe/
 nes me q̄q̄ fuit qui tuos carecteres cognosceret Perinde ē igit̄ ac si
 nihil ad me scripsisses referuo penes me scripturam tuā ut cum Ro/
 me ueniam tibi reddam & a te petam expositionem. Interim nō ē
 q̄ t̄ possim respōdere nisi mihi glosulas miseris Vale & scias me de
 inceptis latinis litteras non uncinos mercatorios didicisse Ex Ratis/
 pona die iiii. May. Anno. M. CCCC. LIIII.

Pii Secundi pontificis maximi cui ante summū episcopatū pri/
 mū quidem imperiali secretario Mox episcopo. Deinde etiā Cardi/
 nali senēsi. Enee siluio nomē erat. Familiares epistole date ad amicos
 i quadruplici uite eius statu finiunt per me Ioānē de uuestfalia In
 alma uniuersitate louaniēsi cōmorātē. Anno incarnatōis dominice
 M. CCCC. LXXXIII.

LAST PAGE OF TEXT, WITH COLOPHON.

PIUS II. EPISTOLAE. 2^a. ENEE SILVII SENENSIS POETE LAV-
 REATI IMPERIALISQVE SECRETAII [sic] VIRI OMNI||VM FACILE

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Joannes de
 Westphalia,
 1483.

Louvain:
Joannes de
Westphalia,
1483.

PRESTANTISSIMI. RERVM FA||MILIARIVM. INCIPIVNT EPIS-
TOLE PERAMENE. 217^b, line 3. Pii secundi pontificis maximi : cui ante
summum episcopatum || primum quidem imperiali secretario : mox episcopo :
deinde etiā car||dinali senensi Enee siluio nomen erat familiares epistole : date
ad aī||cos in quadruplici uite eius statu : Feliciter finiunt Anno salutis ||
M.CCCC.LXXXIII. || Pius papa secundus eloquentissimus : qui obiit Anno.
M.cccc. || lxiiii in Anchona dum p̄ficisci p̄posuerat contra turchos. compo||suit
& cetera. 259^a. Copia bulle in. Turchos. Et de prerogatiuis eorundem.
299^b, line 20. Epistola pogii de scola Epycure factionis. que regnat in theutonia.
302^b. Cōmendat fratres beati francisci de obseruātia. 304^a. Damnat l̄ras male
scriptas. Ibid., line 12. Pii Secundi pontificis maximi cui ante summū episco-
patū pri||mū quidem imperiali secretario Mox episcopo. Deīde etiā Cardi||nali
senēsi. Enee siluio nomē erat. Familiares epistole date ad amicos || ī quadru-
plici uite eius statu finiunt per me Ioānē de uuestfalia In || alma uniuersitate
louanīesi cōmorātē. Anno incarnatōis dominice || M.CCCC.LXXXIII.

Folio. a-y, aa-qq⁸. 304 leaves; 31 lines. 186 × 136 mm. Type 4. Camp-
bell, 23; Proctor, 9233.

The signatures are printed perpendicularly at the side of the type page, with the exception
of b and c, which are in the normal position at the foot of the page. The signatures in books
printed by Jean Brito at Bruges are placed in the same position.

The first initial, which occupies the depth of four lines of text, is illuminated and has a
floral scroll-work border.

270 × 183 mm. From the library of William Morris. Purple morocco.

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diuertere q̄ uera reperire soleo. In hac enim difficulta
te tractandi de deo de noy de yle de simplicibus for/
mis de puris elementis differendū est. que sicut simpli
citate propria naturā op̄positoꝝ excesserūt. ita ⁊ de eis
disputatio alias omnes dissertationes ⁊ intellectus sub
tilitate ⁊ sermonis difficultate precellit. Nos igit̄ qm̄
quedā de op̄positis dixim⁹. uespere iā somnos suaden
te. quiete naturali mentes reficiam⁹. Adane aut̄ si tibi
idem sedet conueniamus. de initio uel initis ut dispu
temus. D. Adibi uero nil magis sedet. de deo etenī
mentem instruere. qm̄ patrem oīm facemur honestissi/
mū/ De eodē etiā argute dicere. qm̄ auctoritatē non re/
cipio. difficilimum est. De his uero que idipsum comi
tant̄ discutere (quoniam multa multa inde turbauerūt
utilissimum est. Quictis igit̄ refectionē libens accipio
ut ad tractatum nouum noui veniamus.

Expliciunt questiones naturales Adelardi Batho
niensis. Laus deo ⁊ uirgini marie. Amen.

Qui petit occultas rerum cognoscere causas.
Adē videat quia sum leuis explanator earum.

LAST PAGE OF TEXT.

Joannes de
Westphalia,
c. 1484.

ADELARDUS BATHONIENSIS. QUAESTIONES NATURALES. 2^a.
Sequitur tabula, etc. 4^a. Incipit prologus Adelardi Bathoniensis in suas que||

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stiones naturales perdifficiles. 48^b. Expliciunt questiones naturales Adelardi Bacho||niensis. Laus deo ⁊ virgini marie. Amen. || Qui petit occultas rerum cognoscere causas. || Me videat quia sum leuis explanator earum.

Quarto. a-f⁸. 48 leaves; 32 lines. 133 × 87 mm. Type 1^b. Campbell, 4; Proctor, 9249.

Leaf 1, blank; 2^a-3^b, a table; 4^a-48^b, text.

Although marked as a British Museum sale duplicate 1787, this does not agree with the copy now in the Museum, which has only forty-four leaves, sigs. a-d⁸, e¹².

198 × 114 mm. From the Bennett collection. Half calf.

Louvain:
Joannes de
Westphalia,
c. 1484.

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**Sí dolor ē capítis ex potu límphe bíbat
Ex potu nímio ná febrís acuta creatur
Sí uerter capítis uel fróscu tribulantur
Tímpora fróscq; síl moderate sepe frícenť
Mordella cocta necnon calídaq; lauentur**

In hoc passu autor duo notat. Primum est qđ dolor capitis accidat ex potu nimio ⁊ maxime uini ⁊ alicui⁹ alteri⁹ pot⁹ quo cōtingit homines íebriari tūc superbibi dī; aqua frígida que sui frigiditate atq; in grossatione impedit ne sumi ex tali potu deuant cerebri sedāt uel ad íp̄m deuant. Secundū ē qđ si sumi⁹ rās capitis uel frons nimio calore uexet tunc debent tímpora ⁊ frons moderate fricari ⁊ postea debent ex aqua decoctionis morelle calida lauari quia mordella que a cōib⁹ medicis solatrū dicitur habet infrigidare quia frígida est.

**Temporis cōiūť scúnta corpora siccant
Quolibet í mēse cōfert uóit⁹ quoq; purgat
Dūores nocuos stóachi lauat ábíť oīs
Eter autūnus byems cōtas dñat ín anno
Tēpore uernalí calídus síť acz húmídusq;
Et nullum tēpus melíť síť fleubothómie
Uíus tunc bōí ueneríscōfert moderatus
Corporis ⁊ mot⁹. uétríq; solatio sudor**

PAGE OF TEXT. (SIG. O, RECTO.)

REGIMEN SANITATIS. 2^a. Regimen sanitatis salernitanū necnō ⁊ || mgrī Arnoldi d' noua uilla Feliciter ícipit || [A]Ngloru⁹ regi scripsit scola to||ta salerni. 112^a, last line: Hoc op⁹ optat quod flos medicie uocat 112^b. Incipit liber de conseruatione corporis seu de regi||mine sanitatis compositus per magistrum Arnoldu⁹ || de villa noua. 136^b. Explicit regimē sanitatis ppositū seu ordinat⁹ a || magistro Arnolde de villa noua Cathalono oīm me||dicoꝝ uiuentiū gemma. Impressu⁹ Louanii In do||mo magistri Iohannis de westfalia.

Quarto. a-r⁸. 136 leaves; 28 (29) lines. 133 × 87 mm. Types 1^b and 2. Campbell, 1470; Proctor, 9290.

Leaf 1, blank; 2-112^a, Regimen Sanitatis of Salerno; 112^b-136^b, Regimen Sanitatis of Arnoldus de Villa Noua.

197 × 132 mm. From the Royal Library, Munich, and the library of William Morris.

Joannes de
Westphalia,
c. 1484.

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Louvain:
Joannes de
Westphalia,
c. 1484.

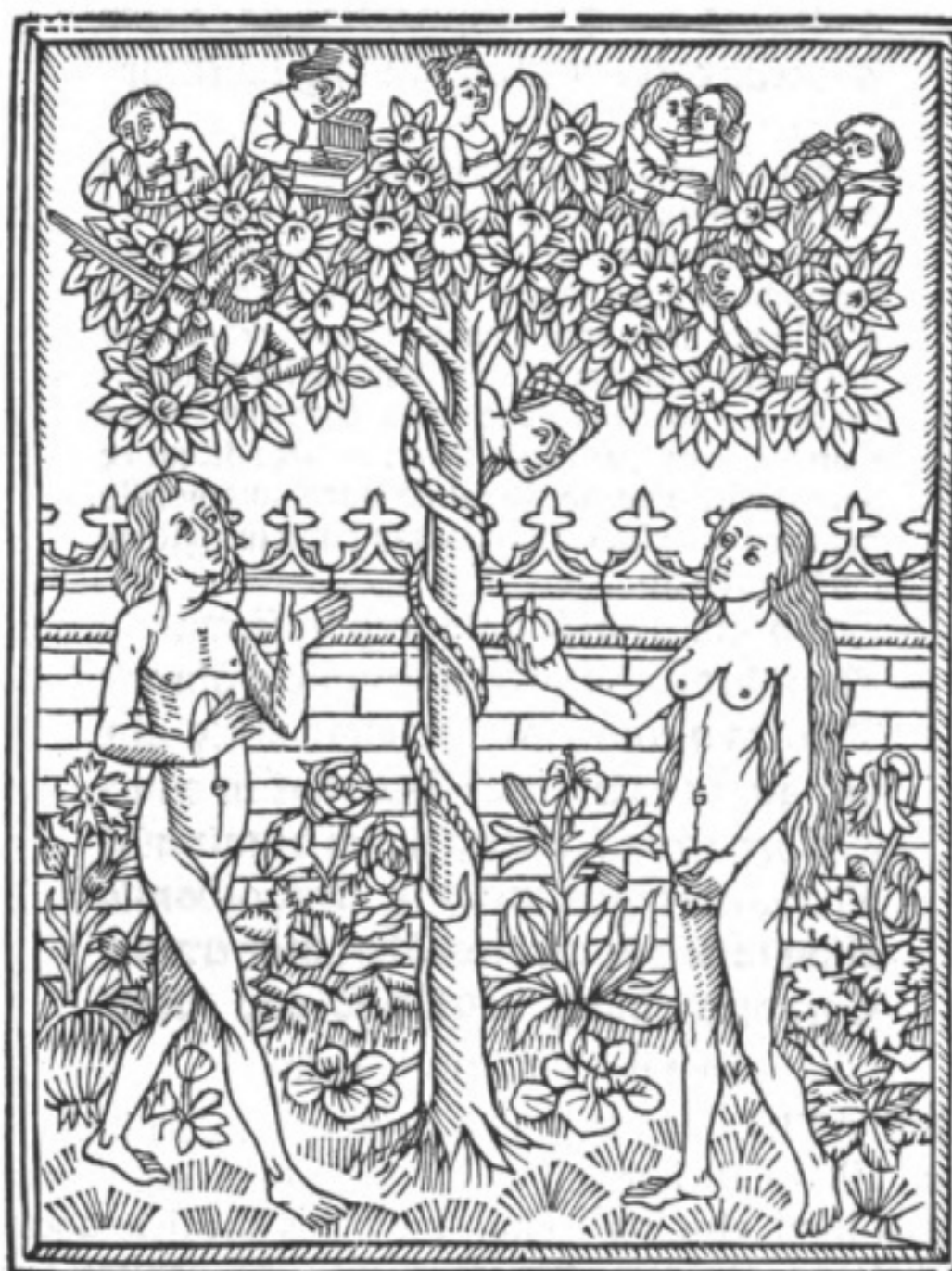
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GESTA ROMANORUM. 2^a. Ex gestis romanorum hystorie notabiles de uiciis || uirtutibusq, tractantes. cum applicationibus morali || satis ⁊ misticis. incipiunt feliciter. 241^a. Gesta romanoruꝝ cū quibusdā aliis historiis eisdē || annexis. ad moralitates dilucide reducta hic finē hñt || Que (diligenter correctis alioꝝ uiciis) impressit Io||hannes de westfalia. Alma ī vniuersitate Louaniensi.

Quarto. a-x⁸, y, z⁶, aa-gg⁸, hh⁶, ii, kk⁸. 258 leaves; 30 lines. 133 × 87 mm. Type 1^b. Campbell, 825; Proctor, †9268.

Leaf 1, blank; 2^a-241^a, text; 241^b, 242, blank; 243^a-258^a, table; 258^b, blank. 198 × 140 mm. In 1585 this copy belonged to Joannes Njess. From the library of William Morris. Stamped pigskin.

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THE TEMPTATION OF EVE. (SIG. A₈ RECTO.)

Van der
Heerstra-
ten, 1487.

BOCCACCIO, GIOVANNI. DE PRAECLARIS MULIERIBUS. 2^a. Iohannis Bocacij de Certaldo viri doctissimi Epistola ad Andreā de Acciarolis de Flo|| rentia alte ville Comitissam. Feliciter incipit. || 67^a. Explicit compendium Iohannis Bocacij de Certaldo : quod de preclaris mulieribus ac || famam perpetuam edidit feliciter. Impressum Louanij per me Egidium vander heerstraten. || Anno dñi. M.cccc.lxxxvij. ||

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Folio. A, B⁸, C-L⁶. 70 leaves; 40 (41, 42, 43, 44) lines. 188 × 139 mm.
 Type 2. Sig. b₁ begins: in Cretam. Vagari licentia nimia virginibus . . .
 Campbell, *294; Proctor, 9308.

Louvain:
 Van der
 Heerstra-
 ten, 1487.



DEATH OF CASSANDRA. (SIG. C₈ VERSO.)



EUROPA. (SIG. A₈ VERSO.)

632. BOCCACCIO: DE PRAECLARIS MULIERIBUS. LOUVAIN: VAN
 DER HEERSTRATEN, 1487.

Leaf 1, blank; 2^a-2^b, dedication; 2^b-3^a, prologue; 3^b-67^a, text; 67^b, blank; 68^a-69^a, table;
 69^b, 70 (wanting), blank.

One cut of Adam and Eve, 139 × 105 mm., on 3^a; this is very fully described by Conway,
 pp. 129-130. Seventy-two smaller cuts (108-110 × 78-80 mm.), based on the Ulm series of
 1473 (see No. 194), but translated by the woodcutter into his own characteristic style. A list
 of them is given by Conway, pp. 288-289.

Van der Heerstraten worked as a printer from 1485 to 1488. He seems to have been
 originally a bookseller. He died some time before 23rd December, 1490.

270 × 190 mm. Initials in red or blue. This copy wants sig. D₂, F₅, H₃, K₂, with five
 cuts (two on sig. H₃) and the blank leaf at end. From the Bennett collection. Eighteenth-
 century calf.

Louvain:
L. Raves-
cot, c. 1488.

PETRUS DE RIVO. DE ANNO DIE ET FERIA DOMINICAE PAS-
SIONIS. 1^a, title cut in wood: OPus magistri Petri de Riwo sacre || theologie
Professoris legētis in vniuer||sitate louanieñ Respōsiuū ad epl'am || apologeticā
M. pauli de middelburgo de āno || die et feria dominice passionis || [cut]. 45^b.
Impressum In alma vniuersitate Louaniensi || Per me lodouicum de rauescot ||

**OPus magistri petri de Riwo sacre
theologie professoris legētis in vniuer-
sitate louanieñ Respōsiuū ad epl'am
apologeticā M. pauli de middelburgo de āno
die et feria dominice passionis**



TITLE-PAGE.

Folio. a-d⁸, e⁶, f⁸. 46 leaves; 46 lines. 188 × 126 mm. Type 1. Sig. b1
begins: Capitulum secundū in quo inquiritur . . . Campbell, *1405; Proctor,
9312.

1^a, title and cut; 1^b, 2^a, 2^b, cuts; 3^a-3^b, prologue; 4^a-4^b, contents; 5^a-23^a, text of the first book; 23^b-24^b, prologue and contents of book ii; 25^b-38^b, text of book ii; 39^a-45^b, tables, etc.; 46, blank, wanting.

Louvain:
L. Raves-
cot, c. 1488.

Three large cuts (169-170 × 123-125 mm.) representing the Last Supper, the Crucifixion, and the Resurrection. A smaller cut (143 × 86 mm.) on the title-page, placed below the block on



*Epūs anno etatis sue • xxxiiij. currente • vi. kl' apalis • luna • xviij • die dominica
21 mortuis In diluculo resurrexit*

633. PETRUS DE RIVO: DE ANNO DIE ET FERIA DOMINICAE PASSIONIS. LOUVAIN:
L. RAVESCOT, [1488]. THE RESURRECTION. (LEAF 2, VERSO.)

which the title is cut, shows the author (or printer?) kneeling before Our Lady, who stands before a curtain in a Gothic building (compare the Lyonnese woodcut in the "Histoire du Chevalier Oben," Bibliographica, III, p. 55). From the mouth of the kneeling figure issues a scroll with the words: Assit ad inceptum Sancta Maria meum. Above, in the spandrels of the arch are the arms of Louvain and the device of the printer. The composition and technique of the larger cuts are exceptional, though they sometimes recall those of Quentell's Cologne Bibles of c. 1480. At the end is the printer's device (56 × 41 mm.): a bear supports

Louvain:
L. Raves-
cot, c. 1488.

the arms of Louvain (gules, a fess argent), and the printer holds a shield, on which a ribbon with his name is interlaced with a triangle. All these cuts are fully described by Conway, pp. 134-138. Woodcut initials of very exceptional design, probably from the same hand as the cuts; three sizes, 28, 22, and 16 mm. Several woodcut diagrams in the text.

This book, written, and no doubt printed, in 1488, is one of four by this printer, all more or less remarkable. It is printed in red and black throughout by two printings; the register is sometimes very defective. The other three books by Ravescot are a "Valuer van der munte," with a fine border, a "Visio lamentabilis cuiusdam heremite super lugubri disceptatione anime contra corpus," with woodcuts, and an edition of the "Compendium elegantiarum Laurentii Vallensis," by Bonus Accursius. Of these only the last contains his name.

280 x 203 mm. From the Syston Park (two ex-libris) and William Morris collections. Russia.

I shall take no vengeance on his demerites / But for the honour of the blood and of the wombe of whome I am yssued / I shall do hym socours and ayde / And praye you that ye wyll be my felaw and broder of Armes. And that ye will come in to my galeye / And sende home agayn your maronnere in to her contres yf hit please you.

Whan bellorophon herde the goode wordes and Answer of perseus he made alpances wpyth hym and entred in to his galeye And gaf leue to his maronnere and accompanyed hym wpyth perseus and danus that for loue of hym toke theyr waye vnto Serpille where they arryued by space of tyme and toke lande / And that same day bellorophon Armed hym desirynge to fonde the chymere and toke leue of perseus in such wyse as he that putte hym in payrill of dethe / The poetes write yf this chymere had yf hede of a lion wombe of a chieure and taylle of a serpent / But for trouthe hit was a mountayne inhabitable that had in his heyghte aboue a passing grete caue of lyons / and in the myddell of the hille hit was full of chieures And at the fote benethe hit was adupronned and sette rounde aboute wpyth serpentis / These lyons and serpentis were passing damageable and noyous vnto the contre aboute and nyghe / whan bellorophon than sawe the mountayne he wente thider / and perseus and danus folowed hym they had not longe marchid / whan they sawe and behelde mo than a thousande lityll serpentis wpyth many grete dragons / of whom some arystyd aboute bellorophon and caste out of theyr venym / and the other passid forth and come rennyng vpon perseus and danus /

PAGE OF TEXT. (LEAF 102, RECTO.)

LEFEVRE, RAOUL. THE RECUYELL OF THE HISTORIES OF TROY.
2^a. hERE begynneth the volume intituled and named || the recuyell of the histories of Troye, composed || and drawn out of dyuerce bookes of latyn in||to

Bruges:
Caxton and
Mansion,
c. 1475.

Bruges:
Caxton and
Mansion,
c. 1475.

frensshe by the ryght venerable persone and wor-shipfull man . Raoul le ffeure . preest and chapelayn || vnto the ryght noble glorious and myghty prynce in || his tyme Phelip duc of Bourgoyne of Braband &c ||. 352^a. Cur tu non cladis . concia clade cadis || Femina digna mori . reamatur amore priori || Reddita victori . deliciisq; thori ||

Folio. [a-o¹⁰, p⁸; A-I¹⁰, K⁸, L⁶; aa-kk¹⁰.] 352 leaves; 31 lines. Type 1. 186 × 130 mm. Campbell, 1093^a; Blades, 1; Proctor, 9322.

Leaf 1, blank; 2^a, title; 2^b-3^a, Prologues of Caxton and Lefevre; 3^b, note as to subject of book i; 4-148, text of book i; 149-251^a, text of book ii; 251^b, 252^a, Caxton's Epilogue to book ii; 253-350^b, text of book iii; 351, Caxton's Epilogue; 352^a, seven Latin couplets on the fall of Troy; 352^b, blank.

The first book printed in the English language. "William Caxton was born in the Weald of Kent about the year 1421. In 1438 he was apprenticed to Robert Large, a leading member of the Mercers' Company and Lord Mayor in 1439-1440. Large died 4th April, 1441, and in his will left a legacy of twenty marks to his youngest apprentice, Caxton. Caxton had still a few years of his apprenticeship to run, but seems to have gone abroad almost at once, for, in 1471, he wrote, 'I have contynued by the space of xxx yere for the most part in the contres of Braband, Flandres, Holand, and Zeland.' In 1450 Caxton was settled in Bruges, and in the same year was a party in a lawsuit, which he lost. In 1453 he paid a visit to London and was received into the livery of the Mercers' Company. On returning to Bruges he carried on business with increasing success, and from 1463 to 1469 was Governor of the Merchant Adventurers. In 1469 Caxton entered the service of the Duchess of Burgundy, and having more leisure, turned to literature, and made several translations. On a visit to Cologne in 1471 Caxton saw the new art of printing being practised, and, being struck with its obvious advantages, obtained some practical knowledge of the art by assisting to print an edition of Bartholomaeus de proprietatibus rerum, which was then in preparation. On returning to Bruges in 1471, and presenting his translation of the 'Recueil des Histoires de Troye' to the Duchess, he found that many others of high rank wished for copies, and that the labour of transcribing them was very great. On this account he determined to start a printing press, and about 1473-1474 took as a partner Colard Mansion, an illuminator, and set to work to obtain the necessary material. When Caxton had learnt the art in 1471 Cologne was the nearest town to Bruges where it was practised, but in the interval presses had been set up in the nearer towns of Utrecht, Alost, and Louvain. A study of Caxton's first types clearly shows that they very strikingly resemble those of John de Westphalia, who printed at Alost in 1473 and moved to Louvain in 1474. Between 1474 and 1476 Caxton and Mansion printed three books in partnership, but some time in 1476 Caxton, leaving his first fount of type with Mansion, who continued to use it at Bruges, set out for England with a newer fount, and on his arrival settled with his material in a house with the sign of the Red Pale, in the precincts of Westminster Abbey, and started the first printing press in England."—"A Century of the English Book-Trade," pp. 23, 27.

275 × 197 mm. Wanting leaves 1-19, 82-91, 252, 277, 278, 332-334, 337, 338, 341-352, in all 49 leaves, of which one was blank. From the libraries of J. Lloyd of Wygfair, George Hibbert, R. Wilkes, E. V. Utterson, and the Earl of Ashburnham. Red morocco.

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Caxton and
Mansion,
c. 1475.

JACOBUS DE CESSOLIS. THE GAME OF CHESS. 2^a. [T]O the right noble, right excellent & vertuous prince || George duc of Clarence Erle of warwyk and of || salisbury, grete chamberlayn of Englonde & leutenant || of Ireland oldest broder of kynge Edward by the grace || of god kynge of England and of fraunce, your most || humble seruant william Caxton amonge other of your || seruantes sendes vnto yow peas. etc. 73^a. Fynysshid the || last day of marche the yer of our lord god . a . thousand || foure honderd and lxxiiii.

Folio. [a-h⁸, i¹⁰.] 74 leaves; 31 lines. Type 1. 187 × 130 mm. 11^a begins: to hym that he myght have. Campbell, 418^a; Blades, 3; Proctor, 9323.

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Leaf 1, blank; 2, Caxton's dedication to the Duke of Clarence; 3, table of chapters; 4^a-73^a, the text; 73^b, 74, blank.

Bruges:
Caxton and
Mansion,
c. 1475.

**This booke conteyneth .iiii. traxtres/The first traxtre
is of the Inuencion of this playe of the chesse/andz contey
neth .iii. chapitres**

**The first chapitre is vnder what kynge this playe was
founden**

The .ii. chapitre/who fonde this playe

**The .iii. chapitre / treteth of .iii. causes why hit was
made andz founden**

**The seconde traxtre treteth of the chesse men/andz con
teyneth .v. chapitres**

**The first chapitre treteth of the forme of a kynge andz of
suche thynges as apperteyne to a kynge**

The .ii. chapitre treteth of þe quene a her forme a maners

**The .iii. chapitre of the forme of the alphins andz her offi
ces andz maners**

The .iiii. chapitre is of the knyght andz of his offices

The .v. is of the rookes andz of their maners andz offices

**The thirde traxtre is of the offices of the comyn peple
Andz hath .viii. chapitres**

The first chapitre is of the labourers a tilinge of the erthe

The .ii. of smythis andz other werkis myron a metall

The .iii. is of drapers andz makers of cloth a notaries

The .iiii. is of marchantes andz chaungers

The .v. is of phisiciens andz cirugiens andz apotecaries

The .vi. is of tauerers andz hostelers

The .vii. is of þe gardes of the citres a tollers a customers

The .viii. is of ribauldes diseplesars andz curroures

**The .iiii. traxtre is of the meupng andz pssue of them
Andz hath .viii. chapitres**

The first is of the eschequer

The seconde of the pssue andz progression of the kynge

635. JACOBUS DE CESSOLIS: THE GAME OF CHESS. BRUGES: CAXTON AND
MANSION, c. 1475. FIRST PAGE OF TABLE OF CONTENTS. (LEAF 3, RECTO.)

The second book printed in the English language. On the last leaf an early owner has written the following verse:

Thoughe simple be the shew herof
To suttch as on it looke
Yette manne wurthey scentensis
Are wryttin in this booke.

254 x 182 mm. Wanting leaves 1, 2, 7, 8, 65, 74, in all six leaves, of which two were blank; the rest are supplied in facsimile. From the library of Lord Hardwicke, with his book-plate. Old calf.

Bruges:
Caxton and
Mansion,
c. 1475.

CORDIALE. LES QUATRE DERNIERES CHOSES. 2^a. Ce present traictie est diuise en quatre parties principa||les : Desquelles chascune contient trois autres singulie||res parties en la fourme qui sensuit. 73^b. quilz pourueissent aux choses derrenieres, dont la frequete || memoiere et recordacion Rappelle des pechiez a culpe aux ver||tus et conferme en bounes [sic] oeuvres par quoy on paruiet a || la gloire eternelle : Amen || Explicit liber de || quatuor Nouissimis.

Folio. [a-d⁸, e¹⁰, f-i⁸.] 74 leaves; 28 lines. 189 × 126 mm. Type 2. 11^a begins: Sachent toutes gens que. Campbell, 423^A; Blades, 6; Proctor, 9318.

Leaf 1, blank; 2, table of contents; 2^b-3^a, prologue; 3^b, blank; 4^a-73^b, the text; 74, blank.

The only other copy known of this book is in the British Museum. The present copy is in very fine condition, almost uncut, but the pages have been much scribbled over. The original manuscript signatures have not been cut away.

295 × 217 mm. Wanting leaves 1, 68, 73, 74, of which two were blank, and the other two are supplied in facsimile. This copy belonged at an early date to a monastery at Rouen. In the original plain leather binding with a title-label pasted on the lower cover.

le roy humerus le roy finimis et le roy exantipus Paris
occist palaimides empereur de loist de grece le roy achilles et
le roy aiar Aiar et paris sentreoccist Eneas occist le roy
amphimachus et le roy nereus Achilles occist le roy cupe
ninus le roy pponeus le roy plebeus le roy austernus le
roy amonius le roy enforbinus le roy menon et le roy nep
tholomus Et si occist hector qui ne sen donnoit garde a trop
lus que ses mirmidones auoient encloz et desarme Pirr?
le filz de cestui achilles occist la royne panthasilee et si oc
cist le noble roy prant quil trouua desarine et sans deffe
ce comme tyrant crueulx Il occist la belle pucelle polixene
et la meulx moriginee du monde Dyomedes occist le roy
antiph⁹ le roy estori⁹ le roy prothenor et le roy obtome⁹.

∴ Explicit ∴

END OF TEXT.

Colard
Mansion,
c. 1477.

LEFEVRE, RAOUL. LE RECUEIL DES HISTOIRES DE TROYES.

2^a. Cy commence le volume Intitule le recueil des histoires || de troyes Compose par venerable homme raoul le feure || prestre chappellain de mon tres redoubte seigneur Monsei-||gneur le Duc Phelippe de bourgoingne En lan de grace. || mil . cccc . lxiiij . ∴ . 286^b, et la nneulx [sic] moriginee du monde Dyomedes occist le roy || antiph⁹ le roy estori⁹ le roy prothenor et le roy obtome⁹. || ∴ Explicit ∴

Folio. [a-m¹⁰; A-H¹⁰, I⁶; aa-hh¹⁰.] 286 leaves. Type 1. 186 × 132 mm. Campbell, 1093^B; Blades, 2; Proctor, 9319.

Leaf 1, blank; 2-120, author's prologue and text of book i; 121-206^a, text of book ii; 206^b, blank; 207-286, a further prologue and text of book iii.

Though usually classed amongst Caxtons, and printed with the type which Caxton used at Bruges, there is very little doubt that this book was printed by Caxton's partner, Colard Mansion, after the former had returned to England, and probably about the year 1477. Almost all the known copies of this book, seven in number, have some slight differences, showing that minor corrections were made while the work was passing through the press.

267 x 195 mm. Wanting leaves 1, 31-60, 120, 141, 150, in all thirty-four leaves, two of which were blank. This copy belonged to the Duke of Roxburghe, who bought it from Payne the bookseller in 1794. When in the Duke's possession, several leaves were taken from it to perfect the copy in the Royal library. At the Roxburghe sale it was bought by Lord Spencer, who sold it as a duplicate in 1823, having obtained a perfect copy. It then passed into the collections of John Dent and P. A. Hanrott, and at the sale of the latter's library was purchased by Lord Ashburnham. Olive morocco, by Charles Lewis.

Bruges:
Colard
Mansion,
c. 1477.

Another copy.

Wanting leaves 1, 10, 141, 150, 181, 190, and 206, in all seven leaves, of which one was blank; four others, viz., leaves 10, 181, 190, and 206, are found in the copy already entered. Old vellum.

Hic liber intitulatur de nugis
curialium et vestigiis philosophorum.
cuius Johannes Salesberien-
sis Carnotensis episcopus fuit anno 1150.

De quo quidem anno in cronica
fatis B. guitonis de anno domini 1150.
vel circa tempore sancti alexandri pa-
pe regis ita scriptum reperitur. Johan-
nes carnotensis episcopus tam sapientia quam ani-
mi strenuitate famosus ab hac vita
transiit. Hic scilicet fuit sancti thome mar-
tini Cantuariensis archiepiscopi cuius vitam
et passionem descripsit. Accipit etiam li-
brum quem intulavit de nugis curia-
lium et philosophorum vestigiis in quo de diui-
nis et humanis scripturis affata testi-
monia congregat. Satis innotuit quod fuerit
ipse sapientia affluens et venustus elo-
quio. Quod etiam testatur.

Unde scribit quidam de dicto iohanne
homo. Iohannes de salesberien-
sis vir altissimi consilii et prudentie approbate
sepius ad dominum thomam virum sui episcopi
prudentissimum heretici secundi regis anglo-
rum cancellarium hunc librum in octo par-
tibus liberos discipulorum sui polycraticus no-
men est de nugis curialium et philosophorum
vestigiis eloquio sapienti et venusto.
In quo ut ait magister petrus blesensis opti-
ma forma eruditio est et propter arti-
ficialis sententiarum varietatem iestimabi-
lis materia voluptatis. Edidit etiam
insigni et eleganti metro archiepiscopi
quod princeps teneatur interpretari possit.
Composuit etiam vitam et passionem tri-
umphalem iam notatam sancti thome post can-
cellariatum cantuariensis archiepiscopi qui in
diebus suis solus se pro iustitia dei et
eius libertate murum opposuit cui quo-
dams iohannes et bonorum equalium suorum

capinam et exilium longum ut fidelis cum
patre filius passus est. Hinc petrus ble-
sensis in epistola ad eum consolatoria manu
et oculum scissimam archiepiscopum eum appel-
lat. Cum autem placuit domino salvatori
labores unius propugnatoris sui mor-
te pensare victoriosa. dum prius tho-
mas ab ipso nolite credetur in sacra
capite. iohannis huius brachium fere sim-
iliter est. De eius soliditate cum medi-
cus fere per annum desperaret. nocte qua-
dam assistit dicto filio suo martini vene-
rabilis. et apprehensum brachium mani-
feram paniam et linea involuit dicens.
vade sanus es. Post aliquot tempora dictus
iohannes deo vocatus in nobili urbe carno-
tensi pontifex factus est. ubi tam vocis sue
vocem virtutis et actione lingua pueni-
ens post debitos maipulos christi illa-
tos heretico obiit anno christiane salutis
millesimo centesimo et octogesimo.

Post blesensis in epistola quadam ad
eum iam carnotensem episcopum opus suum de
scissimis multis passionibus triumphali ita
commendat. De mandato domini mei scri-
bere triumphum scissimam thome martini
non attenta nisi aliud scriptum for-
tuitus obtulisset euentus. quod elegan-
tia stili et ingenium magistri iohannis sales-
berienensis exprimebat et lingua. Admir-
andam ergo gratiam quam diffusa est in labi-
is tuis subtili ne laudes quas lin-
gua erudita dicauerat introitus hu-
mane sapientie verbis et stilo regneret
deturpare et iuvius fieret martini qui
per insufficientiam audis ingenij tante
magnificatis pronus decessisset.

PAGE OF TEXT. (LEAF I, VERSO.)

Brussels:
Brothers of
the Common
Life, c. 1480.

JOHANNES SARISBURIENSIS. POLYCRATICUS SEU LIBER DE
NUGIS CURIALIUM ET VESTIGIIS PHILOSOPHORUM. 1^b. [H]1c

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liber intitulatur de nugis || curialiū ⁊ vestigijs p̄hoꝝ cui⁹ Iohannes Salesberi||
 ensis Carnotēsis ep̄us fuit actor. 38^a. Policratici de curialium nu||gis ⁊
 vestigijs philosophorum || Prologus incipit. 246^b, end. Finit opus p̄clarū de
 nugis curiali||um ⁊ vestigiis p̄hoꝝ cui⁹ iohañes || salesberiēsis actor fuit. 247^a.
 Subscripta metra pulcre ⁊ plenissime conti||nent materiam illam q̄ habetur supra
 libro 6 || capitulo xxijij de membris corporis quō adū||sus stomachū quasi
 voracitate omniū labores || exhauriret conspirauerant. 249^b, line 8. Et sic est
 finis.

Brussels:
 Brothers of
 the Common
 Life, c. 1480.

Folio. [a, b¹⁰, c¹², d⁴, e-z, A¹⁰, B⁸, C⁸.] 250 leaves; 40 lines. 200 × 134 mm.
 Type 1^a. Campbell, 1045; Proctor, 9337.

1^a, blank; 1^b, prefatory note on John of Salisbury; 2^a-31^a, table; 31^b, 32, blank; 33-36, Latin
 elegiacs headed "Entheticus Iohannis Episcopi Carnoteñ In policraticon"; 37, blank; 38-246,
 prologue and text; 247-249, elegiac verses "de membris corporis"; 250, blank.

The Brothers of the Common Life introduced printing into Brussels about 1476. Their
 first dated book was the "Gnoto solitos" of 25th May, 1476, their last the "Pars Hiemalis" of
 the Liège Ordinary of 1487.

280 × 195 mm. From the library of William Morris. With the book-plate of Miss Curren
 of Eshton Hall, Yorkshire.

DELFT

640-643

Delft:
Van der
Meer and
Yemants-
zoon, 1477.

BIBLE IN DUYTSCH. [The old Testament only without Psalms.] 2 vols.

1^a. Hier beghit dat prologus vāder biblē || des ouersetters te duytsche vtē latine || [etc.]. 2^a. [I]Nden beghin sciep god || hemel eñ aerde. Mer die || aerde was onnut eñ ydel : || ende donckerheden warē || op die aensichten des af-||gronts. Eñ goods gheest || [etc.]. 644^a, line 9. Hier eyndt die propheet malachias || [1 line space]. Deese ieghenwoerdighe bible mit ho||ren boecken . end elc boeck mit alle sijne capitelen . bi enē notabelen mees-||ter wel ouergheset wt den latine in duytsche ende wel naerstelic gecorri || geert ende wel ghespelt: was gemaect || te delf in hollant mitter hulpen gods || ende bij ons iacob iacobs soen eñ mau||ricius yemants zoen van middelborch || ter eeren gods . ende tot stichticheit || ende lerijnghe der kersten ghelouighē || menschē. Ende wort voleynd . int iaer || der incarnacien ons herē duysent vier || hondert zeuē eñ tseuentich . den thien || den dach der maent ianuario || [Device of the printers].

Folio. [a-z, A, B¹⁰, C⁶, D⁸, E, F⁸, G-K¹⁰.] 320 leaves. Leaves 264, 320, blank. [a-z, A-E¹⁰, F⁶, G⁸, H-K¹⁰.] 324 leaves. 644 leaves; 2 columns; 38 lines. 200 × 140 mm. Campbell, *290; Proctor, 8862.

Leaf 1, prologue; 2^a-319^a, Genesis to Maccabees; 319^b, 320, blank; 321-644^a, Paralipomenon to Malachi; 644^b, blank.

The colophons to both volumes are identical. This bible was the first book printed at Delft, and is the only book to which the printers added their names and the device of their shields. Jacob van der Meer was a native of Delft, belonging to one of its patrician families; Mauricius Yemantszoon came from Middelburg in Zeeland. About the end of 1479 the latter seems to have died or retired from the partnership, as only a single shield is found in the later books, that of Jacob van der Meer.

273 × 180 mm. Blue morocco.

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Van der
Meer, 1486.

EPISTELEN ENDE EVANGELIEN. [1^a, title: Euangeliē Eñ Epistelē || vanden ghehelen iare || metten sermonen || (cut)]. 2^a. Hier beghinnē alle die epistolē eñ euange || lien mettē sermonē vanden gheheelen iare || die een nadē anderen volghēde eñ oec mede || die propheciē ghenomen wt der bibelen vol || maectelic eñ gerechtelic ouer gheset wt den || latine in goeden duytsche ghelikerwijs als-||men houdende is inder heiligher kercken || 299^b. Hier gaen wt die epistelē eñ die euāgeliē || metten sonnēdaechsen sermoenē vandē ghe-|| heelen iaer eñ vanden heilighen En sijn ghe||prient tot delf in hollāt Int iaer os herē M. ||CCCC eñ lxxxvi op sinte ādries auont: . ||

Quarto. a-q, r, z, f, s, t, v, u, x-z, z, 9, A-I⁸, K¹⁰. [1] CCxcviii [7] = 306 leaves; 27 lines. 142 × 87 mm. Types 1^b, 3. Campbell, *696.

1^a, title and cut; 1^b, cut; 2^a-299^b, text; 299^b-306^a, table; 306^b, blank.

Twenty-five woodcuts, 103-104 × 80-82 mm.; part of a set of fifty-eight described by Conway, p. 274-276. The Mass of S. Gregory (53) and the Entry into Jerusalem (20) probably occur

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on the first leaf, wanting in this copy; the others occur in the following order: 55, 4-6, 11, 7, 8, 13, 12, 15, 14, 19, 33 (not noted by Conway as occurring in this book), 39, 22, 44, 45, 47, 49-51, 18, 9.

193 × 131 mm. The first leaf is wanting. Rubricated, and the cuts coloured. Initials in red or blue. A pen-work border in red, blue, and gold on 2^a. From the Bennett collection. Ex-libris of Walter L. Nash. Bound with the "Vier Uterste," in old calf.

Delft:
Van der
Meer, 1486.

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LEUWIS, DIONYSIUS DE. DIE VIER UTERSTE. 1^a, title: Die vier vterste. || [cut]. 57^b. Voleynt te delff in hollant: . || Iut iaer ons heren. M . CCCC . || ende lxxxvi . opten xxv . dach . van || Merte ter eren gods ende maria || sijnre lieuer moeder || [device].

Quarto. a-d⁸, e, f⁶, g⁸, h⁶. 58 leaves; 27 lines. 142 × 87 mm. Types 1^b and 2. Sig b1 begins: geloeft sel te niete gaen . . . Campbell, *1319.

1^a, title and cut; 1^b, cut of death, and six lines of text; 2^a-57^b, text; 58, blank (wanting).

Five cuts from the same set as those in the "Epistelen ende evangelien" of 1486, two (Nos. 39, 55) being the same. The other three (54, 56, 57) represent Death, Hell, and Heaven. An initial D, 49 mm., used four times.

193 × 131 mm. Rubricated; all the cuts are coloured; initials in red or blue. Bound with the "Epistelen ende Evangelien" of 1486.

Van der
Meer, 1487.

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THE CLEANSING OF THE TEMPLE. (SIG. I, VERSO.)

LUDOLPHUS DE SAXONIA. VAN DEN LEVEN ONS HEEREN IESU CHRISTI. 1^a, title: Een notabel boec vandē leuen ons heerē Ihesu christi || [cut]. 304^a. Hyer voleyndt dat eerwerdighe || boeck vanden leuen: passie . xrisenis || se : eñ gloriose opuaert ons lief herē || Ihesu xpisti Ghepreyndt

Snellaert,
1488.

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Delft:
Snellaert,
1488.

te delff in || hollāt Int iaer ōs herē . M . CCCC || ende . lxxxviiij . Den . xxij .
dach van || Meye: ||



643. LUDOLPHUS DE SAXONIA: VAN DEN LEVEN ONS HEEREN IESU CHRISTI. DELFT: SNELLAERT, 1488. MANKIND AND THE LADY SCRIPTURE. (SIG. A₃ VERSO.)

Folio. a, b^a, c-f^a, g^a, h-z, z, ρ, A-L^a; aa-nn^a, oo^a. 304 leaves; 2 columns; 39 lines. 204 × 146 mm. Types 1, 3, 4 bis. Sig. b1 begins: die ghenoeemt wert Eua:... Campbell, *1182; Proctor, †8881.

1^a, title and cut of Salvator Mundi in a border (one piece with the cut); 1^b-2^b, table; 3^a, prologue; 3^b, cut; 4^a-304^a, column 1, text; 304^a, column 2, and 304^b, blank.

Woodcuts. These are described by Conway (pp. 278-281). (1) Quarto religious cuts, Nos. 1-52 and 55 of the set of fifty-eight. (2) Two architectural side-pieces. (3) One folio cut, first used in Van der Meer's "Passionael," of 1487. (4) Cuts belonging to the book and first used here: nineteen folio, fifty half-folio, two quarto, and four supplementary blocks.

Some of the cuts appear to be copies in reverse from the Antwerp "Ludolphus" of November, 1487, but others are quite independent. If the cut (No. 3 in this book) used in Van der Meer's "Passionael," of March, 1487, be also copied from one of these Antwerp cuts (which is doubtful), it would show that the dating was not reckoned from January at Delft.

Delft:
Snellaert,
1488.



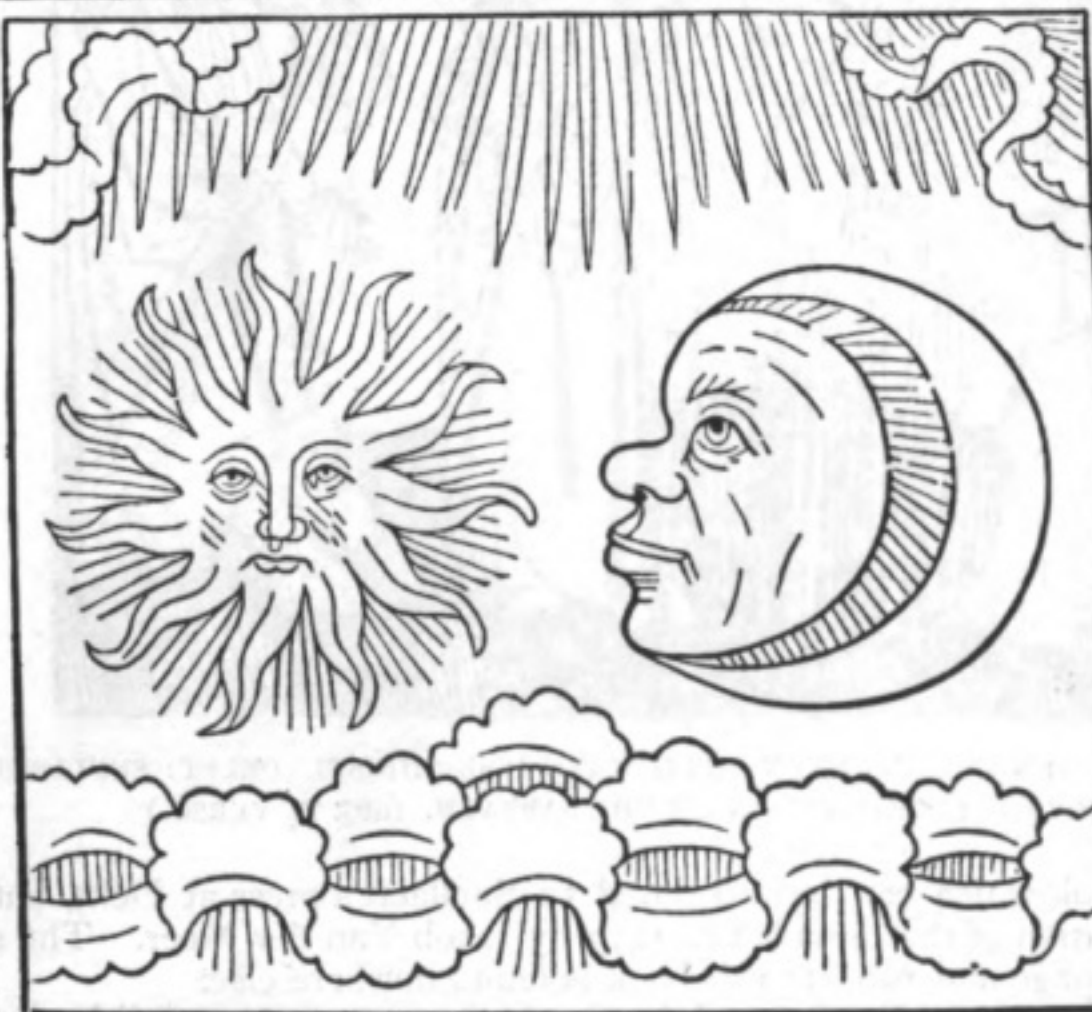
643. LUDOLPHUS DE SAXONIA: VAN DEN LEVEN ONS HEEREN IESU CHRISTI. DELFT: SNELLAERT, 1488. THE DISCIPLES PLUCKING CORN ON THE SABBATH. (SIG. T₂ VERSO.)

This is the first dated book which can be attributed to Snellaert's press at Delft, but this press was merely a continuation of that founded in 1477 by Jacob Van der Meer. The small type used in two cuts (title-page and 149^a) in this book is found nowhere else.

261 x 193 mm. On the last page: Desen boeck heeft ons ghegeuē meester ghijsbracht van gheelee Canoninck te berghē optē zoō. From the Didot (ex-libris) and Bennett collections. Brown morocco.



Dialogus creaturarū optime moralizatus. omni materie morali iocundo mō applicabil' : ad laudē dei ⁊ edificacionē hoīū Incipit feliciter



De sole ⁊ luna Dialogus primus

Ol est secundum philosophum ocul⁹ mundi . iocunditas dei . pulchritudo celi . mensura temporum . virtus et origo omnium nascentium . domin⁹ planetarum . doctor et perfector omnium stellarum ¶ luna vero ut dicit Ambrosius in exameron est decora noctis . mater totius humoris et ministratrix . mensura temporum . dominatrix maris . immutatrix aeris et emulatrix

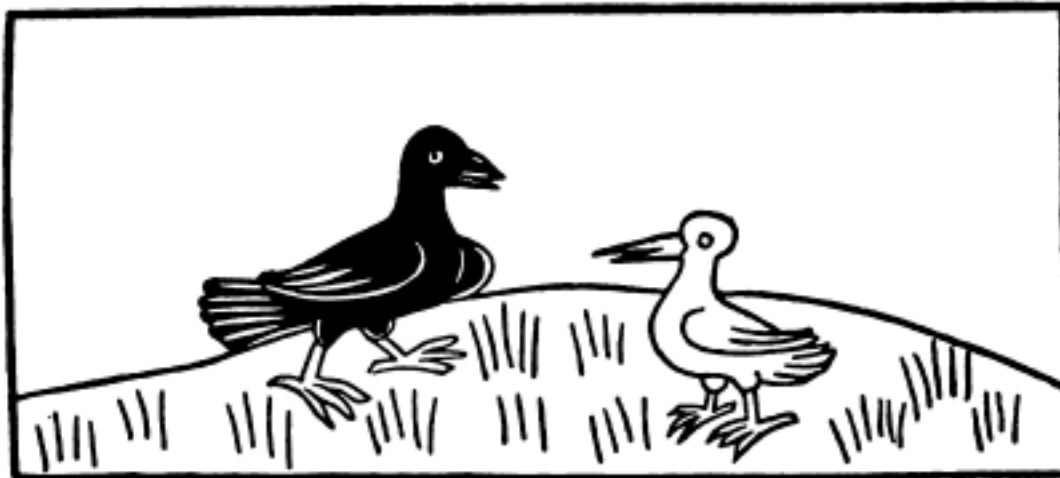


GOUDA

644



(SIG. F, VERSO.)



(SIG. F, VERSO.)



(SIG. K, VERSO.)

DIALOGUS CREATURARUM. 2^a. [P]refacio i librū qui diciť dialog⁹ creaturarū moralizat⁹ || omni materie morali iocūdo et edificatiuo modo appli-|| cabilis Incipit feliciter. || 12^a. Dyalogus creaturarū optime moralizatus. omni materie morali io-|| cūdo mō applicabil' : ad laudē dei ⁊ edificacionē hoiṃ Incipit feliciter. || 104^a. Presens liber Dyalogus creaturarum appellatus iocundis || fabulis plenus Per gerardum leeu in opido goudensi incept⁹ || munere dei finitus

III

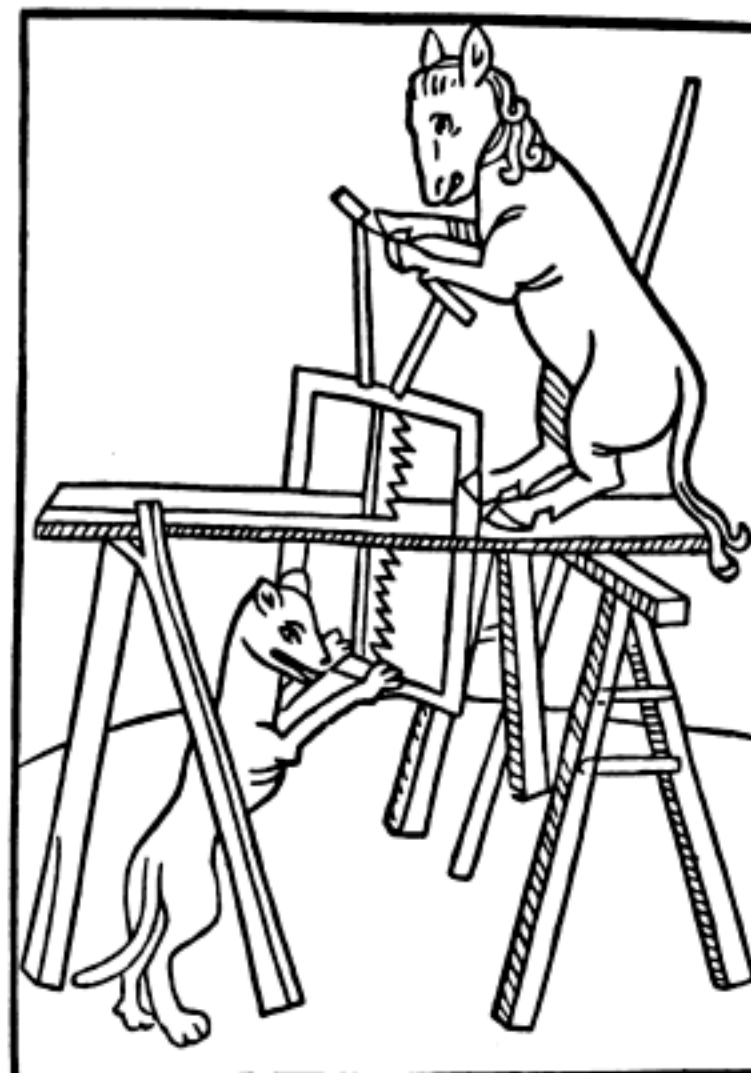
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R

Gouda:
G. Leeu,
1480.

Gouda:
G. Leeu,
1480.

est Anno domini millesimo quadringente-||simo octuagesimo mensis iunij die
tercia || G LEEV. ||



(SIG. K₇ VERSO.)



(SIG. L₄ VERSO.)

644. DIALOGUS CREATURARUM. GOUDA: G. LEEU, 1480.

Folio. [aa⁴, bb⁶] a-l⁸, m⁶. 104 leaves; 34 (33) lines. Initial-directors. 184 × 115 mm. Type 2. Sig. b1 begins: lites et contencioēs inter eos... Campbell, *560; Proctor, 8920.

Leaf 1, blank (wanting); 2^a-2^b, prologue; 3^a-4^b, first table of the dialogues in their order; 5^a-10^b, alphabetical index of subjects; 11, blank; 12^a-104^a, text; 104^b, blank.

One hundred and nineteen cuts, the first 103 × 112 mm., the rest about 47-50 × 110 mm

The ninth cut is repeated on the back of the same leaf after having been sawn in two; the eighteenth cut is used three times. For a list of these cuts see Conway, pp. 217-219; they are described pp. 36, 37. Those here reproduced represent successively the Pheasant and the Peacock, the Raven and the rude Ficedula, the Bear and the Wolf, the Wolf and the Ass,

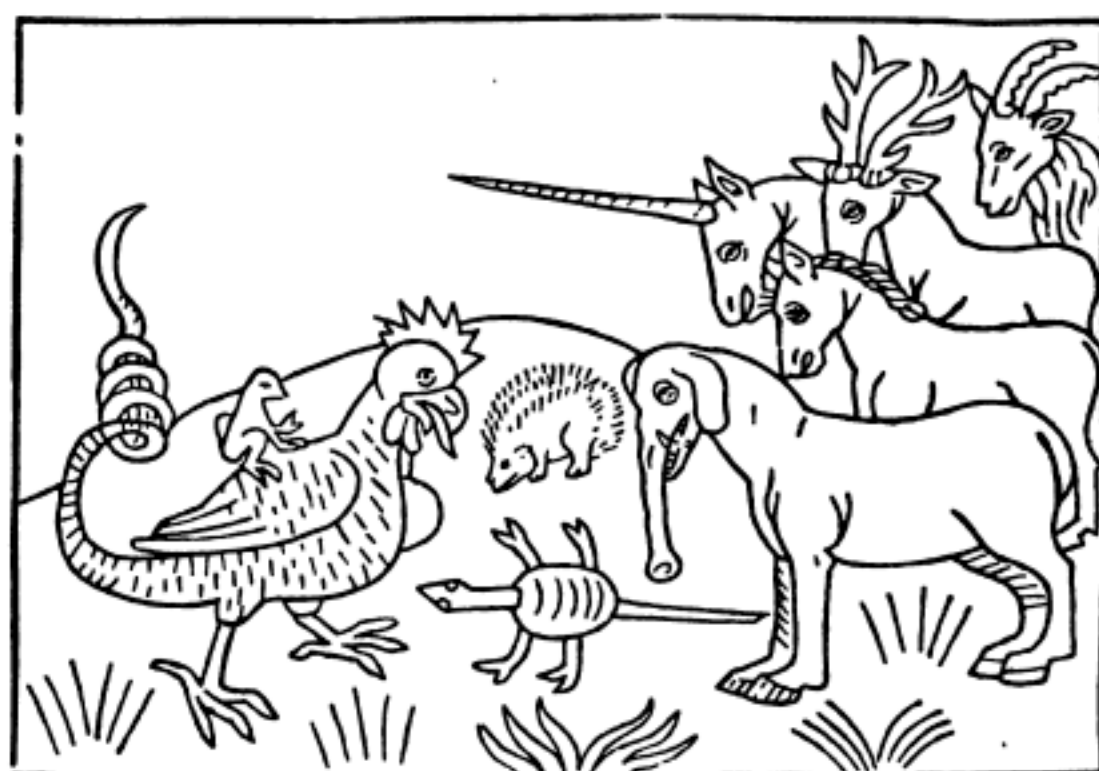
Gouda:
G. Leeu,
1480.



(SIG. L₈ VERSO.)



(SIG. M₁ VERSO.)



(SIG. M₃ VERSO.)

644. DIALOGUS CREATURARUM. GOUDA: G. LEEU, 1480.

the Panther and the Hog, the Wild Ass and the Boar, the Wolf and the Lambs, Beasts and Reptiles. Drawn in pure outline, with the utmost economy of work, though far from faithful as representations of the animals described, they are full of restrained humour. There are also a four-piece border and a large initial S (64 mm.) on 12^a, and on 104^a the printer's second device (133 x 110 mm.), which appears here for the first time.

Gouda:
G. Leeu,
1480.

This is the first edition of this book, which had so great a success that Leeu reprinted it in 1481, 1482, 1486, and 1491; he also published editions in Dutch in 1481 and 1482, and one in French in 1482. Another edition of the Dutch version, with the original woodcuts, appeared at Delft in 1488; another in French (with copies of the cuts) at Lyons in 1483; while the Latin text was reprinted at Cologne in 1481; and it formed the first book printed in Sweden when issued at Stockholm in 1483. At a later date the book was usually called "Destructorium uitiorum," as in the Geneva edition of 1500; under this title it must not be confused with the work of the same name by Alexander Anglicus.

Gerard Leeu was a native of Gouda, and worked there from 1477 to 1484, when he moved to Antwerp. Some sixty-five books are assigned to him during this period.

284 x 207 mm. Rubricated. Capitals in red. The large thirteen-line Q on 2^a is an elaborate pen-letter in blue and red. From the Bennett collection. Crimson morocco.

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G. Leeu,
1484.

VAN DEN SEVEN SACRAMENTEN. 1^b, column 1. [G]Od die heer ende vader al-||machlich... 5^a, column 1, below cut. Hier beghint dat eerste vanden se-||uen sacramenten ende is van dat sacra||ment des doepsels... 85^b, column 1. Voleyndet ter goude in ||hollant bij mij Gherit leew ||Int iaer ons heren. M. cccc||ende. lxxxiiij. den. xix. dach ||in Iunio : : ||

Folio. [aa⁴] a-h⁸, i, k, l⁶. 86 leaves; 2 columns; 36 lines. 180 x 140 mm. Type 4. Sig b1 begins: mi dese hoeft ende doetliche... Campbell, *1492; Proctor, 8940.

1^a, blank; 1^b-2^a, preface; 2^b-4^b, column 1, table; 4^b, column 2, blank; 5^a-85^b, column 1, text; 85^b, column 2, printer's device; 86, blank (wanting).

Seven square cuts of the sacraments (99-100 x 86-87 mm.) by the second Gouda woodcutter (Conway, pp. 51, 52, 227): 5^a, baptism; 8^a, confession; 50^a, celebration of Mass; 56^b, confirmation; 57^b, extreme unction; 59^a, ordination; 61^b, marriage. A narrower cut (98 x 53 mm.) of a master and scholar is placed at the side of each of the above, and thus occurs seven times; this cut is used again at Antwerp in the "Cato" of 1485, but the others occur here only. Two folio trees of affinity, Den boem des geslaches, 74^b, and Den boem van tzwagerschap, 76^b; both are 229 x 163 mm., and are copied from those of Veldener (Conway, pp. 52, 319). The printer's device is given in facsimile by Holtrop, Mon. Typ., plate 68, 1-3; it was first used in 1478.

This was the last book printed by Leeu at Gouda. In September of the same year appeared the first book printed by him at Antwerp.

238 x 182 mm. Rubricated. The cuts are carefully coloured. Initials supplied in red, or red and blue. From the Syston Park (two ex-libris) and William Morris collections. Red morocco.

DEVENTER

646-648

DATI, AGOSTINO. ELEGANTIOLOE. 2^a. Opusculum Augustini Senensis. quod || vulgo Dacus maior dicitur foeliciter incipit. 33^b. Augustini Daci Senensis Elegantiolae foelicitur finiuntur.

Deventer
Jacobus de
Breda,
c. 1488.

Quarto. a-c⁸, d¹⁰. 34 leaves; 27 lines. 135 x 81 mm.

Printed at Deventer by Jacobus de Breda, about 1488, in a type which was also used by Richard Pafraet, but the latter's books are generally without signatures.
194 x 132 mm. From the Bennett collection.

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aduersariū q̄z q̄z hoc mō Quāq̄z omniū ami
co plittræ mibi sunt iucūda tuæ tñ sēp ḡtiffi
mæ fuere. Quāq̄z te atēbac diligebā. mō tñ
ob singulārē amorē ac virtutē etiā vābemen
ter admiror. Vel diuinctio sicut a dictio cuz
aliq̄ adiunxerit baud parū ornatu affert si
geminata foēt quēadmodū cōiungibilia sūt
plura. vt Hortes vel Rubet vel odo vacat Eo
dem pacto exempla te a poni pñt. Quin pti
cula et si varijs modis poni possit. pulcherre
me tñ ea vtimur cū dixerimus Nō possum qn
tibi gratuler. non possum quin boleā Vel mē
tis in loāis pro etiā rectissime congruit. vt Dan
nibal fuit impator vel oim primus Verum p
sed ornatū est Cætrū ē præterea. Szq̄z vel
a q̄z pro ex quo accipit Præterea ita vulga
rizat. oueralles dat. Tametfi vel etfi pro q̄z
uis a dōrone vsurpatū est. Ne id est vt ne.

De præpositionibus

X vel e præpositio p q̄z ornatē poni lo
co a vel ab præpositionis. Per præpositio ad
dita noibo vel v̄bis p cōpositionē augz a valet
tātū q̄ntū valbe. vt ptoct? i. valbe toct?. p
bellū i. valbe bellū. Ex a te præpositiones cō
positæ vābementer amplificāt id est augēt.
vt exoro id est valbe oro vel impetio. Teren
tius in andria. Onatum vt tet oro vixq̄z

PAGE OF TEXT. (SIG B, RECTO).

DATI, AGOSTINO. DE VARIIS LOQUENDI FIGURIS. 1^a. Clarissimi ac præstātissimi philosophiæ do||ctoris Augustini dachi Senensis de varijs || loquēdi figuris siue de modo dictādi ad An||dreā Senēsē isagogicus libell⁹ incipit. 24^b.

Jacobus de
Breda,
c. 1488.

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Deventer:
Jacobus de
Breda,
c. 1488.

Explicit tractatulus clarissimi viri ac præstantissimi philosophiæ doctoris
Augustini dachi.

Quarto. a-c⁸. 24 leaves; 27 lines. 135 × 81 mm.

194 × 132 mm. From the Bennett collection.

648

R. Pafraet,
1489.

CICERO, MARCUS TULLIUS. DE SENECTUTE. 1^a, title: Tullius de Senectute || [cut]. 17^a. M. T. Ciceronis de senectute finitur || hic liber. Impressus
Dauētriæ An||no dñi. M. cccc. lxxxix. Decimasexta || Iulij. ||

Quarto. a-c⁸. 18 leaves; 34 lines. 150 × 86 mm. Types 3 and 4. Sig. b1
begins: tum corpus trahit senectuti . . . Campbell, 429.

Tullius de Senectute



TITLE-PAGE.

1^a, title and cut; 1^b, blank; 2^a-17^a, text; 17^b, 18 (wanting), blank.

Woodcut on title-page, 128 × 85 mm., representing a master and five pupils. The position of the master, who is shown full-face, not sideways as in German cuts, is characteristic of Dutch treatment of this subject, as in the cut of Gotfridus de Os at Gouda in 1486, Holtrop, Mon. Typ., 1792; afterwards used by Wynkyn de Worde.

Of over three hundred incunabula assigned to Richard Pafraet, about sixty belong to the years 1477-1485, and the other two hundred and fifty to 1488-1500. No books are known to have been printed by him during the years 1486 and 1487, and his place for this interval seems to have been filled by Jacobus de Breda. Pafraet was a native of Cologne.

181 × 126 mm. From the Bennett collection. Crimson morocco.

126

ANTWERP

649-656

POLO, MARCO. DE CONSUEUDINIBUS ET CONDICIONIBUS ORIENTALIU REGIONUM. 1^a. In nomine dñi nrī ihū xpī filij dei viui et veri amen. || Incipit plogus i libro dñi marci pauli de venecijs de cō||suetudinibus et cōdicionibus orientaliū regionū. 3^a, line 8. Incipit liber pm⁹ dñi marci de venecijs. 74^a. Explicit liber dñi marci de venecijs Deo gracias.

Antwerp:
G. Leeu,
c. 1485.

plage q̄ obscuritas in cupat p eo q̄ sole ibi nō apparere p
maiori an tpe ibi tñbrosus est aer i crepusculi modū Sūt
ār boiēs illi⁹ regionis pulchri magni & corpulenti s̄ sūt pal
lidi valde. Regē n̄ hnt neq; pncipē cui⁹ sūt dīcioni s̄iecti
s̄ incultoz morū boiēs sūt bestialit̄ viuētes Tartari vō q
b⁹ mōi boib⁹ sūt affines sepe r̄gionē illā inuadūt & ipoz aīa
lia et bona dīrapiūt mltasq; ipis iherūt dāpna. Qz vō ppe
aeris caliginē ad ppa postmodū redire n̄ scirēt eqs pullos
bntes equitāt earūq; pullos faciūt i introitu r̄gionis a cus
todib⁹ detineri. Luq; capta i tñbris pda ad regionē lucis
voluerunt igredi equab⁹ suis frena relaxātes ipās libere q̄
volūt ire pmittūt. Eque āt ibyātes ad filios loca vbi eos
dimiserāt repetūt scissores suos quo fōire nō nouerāt fōu
cētes h⁹ icole capiūt i copia magna ermellinoz varios ber
culinos et alia b⁹ mōi aīalia bntes pelles delicatas deferūt
q; pelles ad lucis frās finitimas vbi de eis faciūt lucē m̄gna

De puincia Rutbenoz Capitulu 1.

Rutbenoz vō puincia maxima ad polū articū sita est
b⁹ terre ppli xpiani sūt & fuāt in ecclesiasticis officijs
ritū grecorū. Dēs sūt albi et pulchri valde flavos capillos
bntes Tributarij sūt regis tartaroz cui⁹ ad orientale pla
gā affines sūt de pellib⁹ ermellinoz sabellinoz vulpiū et
berculinoz et variozū copia maxima ibi ē. Multi sūt argē
ti minere. Est āt r̄gio frigida sup̄ modū et vsq; ad mare oc
ceanū ptendit. In mari illo insule q̄dā sūt in quib⁹ nascū
tur et capiūt gūrfalchi et berobij seu falcones peregrini in
copia magna qui postmodū ad regiones diuersas et pu
cias deferūtur.

Explicit liber dñi marci de venecijs Deo gracias

LAST PAGE OF TEXT.

Quarto. a-h⁸, i⁴, k⁶. 74 leaves; 32 lines. 140 × 85 mm. Type 5. Campbell, 1434; Proctor, 8936.

The first Latin translation of Marco Polo's Travels; made from the Italian version by Francisco Pipino, a Dominican, of Bologna.

After moving from Gouda in 1484, Gerard Leeu printed at Antwerp till 1493, when he was killed in a quarrel with one of his workmen. He was then engaged in printing an edition of the "Chronicles of England" for the English market, and his death is recorded in its colophon as

Antwerp:
G. Leeu,
c. 1485.

a "grete harme for many [a] poore man." It may well have been this, for in ten years Leeu is known to have printed over one hundred and fifty books at Antwerp, so that he was a large employer.

200 x 123 mm. From the Bennett collection. Brown morocco, by Pagnant.

650



(SIG. A₄ VERSO.)



THE HUNTER, THE FOX, AND THE CAT. (SIG. B₆ VERSO.)

G. Leeu,
1486.

AESOPUS. FABULAE ET VITA AESOPI. 1^a, title: Fabule ⁊ vita esopi: cum fabulis Auiani: Alfonsij: Pogij florentini: ⁊ alioꝝ rum: cum optimo cōmento: bene diligenterq, correcte ⁊ emendate. || [Cut.] 104^a. Expliciunt fabule ⁊ vita Esopi: cum fabulis Auiani. Alfonsij. Pogij || florentini: et alioꝝ cum optimo cōmento: bene diligenterq, correcte ⁊ || emendate: Impresse Antwerpie per me Gerardum leeu Anno doꝝni || Millesimo quadringentesimo octuagesimosexto Mense septembri. || die vero vicesima sexta ||

Folio. a-g⁶, h¹⁰, A-I⁶. 104 leaves. 3^a and 18^b have 46 lines. Headlines and 128

initial-directors. 189 × 130 mm. Types 4 and 5 (one letter of 3). Sig. b1 begins: *Historia noua refert quō esopus . . .* Campbell, *26; Proctor, 9361.

Antwerp:
G. Leeu,
1486.

1^a, title and cut; 1^b, blank; 2^a-18^a, life of Aesop; 18^a, table to book i; 18^b-30^a, book i; 30^a-41^b, book ii; 41^b-53^b, book iii; 54^a-60^b, book iv; 60^b-77^b, extrauagantes; 78^a-93^a, Avianus; 93^a-104^a, fabulae collectae; 104^b, blank.

Large cut of Aesop (190 × 115 mm.) on title, and 191 cuts, with one repeat, mostly about 80 × 113 mm. These are not, as Conway distinctly maintains, the original German cuts used in the editions by G. and J. Zainer and Anton Sorg, and then sent to the Netherlands, but are copies, more or less exact, of the Augsburg cuts, as the following description in the handwriting of William Morris, on the flyleaf of this copy, shows:

"The cuts in this Aesop are copied from the earlier woodcuts of the Ulm and Augsburg editions, but are not literal reproductions of them. They cannot be said to be as well cut as their originals, or to have the same spirit and ease of drawing. At the same time they show a greater feeling for decorative effect than the German cuts. It may be noted, for instance, that in most cases the Flemish designer has substituted clean-drawn bunches of ornamental leafage for the mere fuzzy heads of trees in the earlier designs: he also shows his appreciation of the value of black as a colour by taking advantage of the shoes, belts, and other details of raiment, and the backgrounds of caverns and the like to introduce black points and masses. Altogether these cuts are a very successful and ornamental series; and in conjunction with Leeu's delicate and beautiful black letter, and his telling and finely designed woodcut capitals (not to mention the neat and pretty painted letters of this copy), make a very beautiful book."

Woodcut initials of two sizes: (1) 50 mm., Q; (2) 22-24 mm., A, C, D, F, M, R, V.

257 × 174 mm. From the library of William Morris. Stamped vellum, by Leighton.

651

LUDOLPHUS DE SAXONIA. VAN DEN LEVEN ONS HEEREN IESU

G. Leeu,
1487.

CHRISTI. 1^a, title: ¶ Tboeck vanden leuen ons heeren ihesu christi. || [cut.] 306^a, column 2. ¶ Tot loue gods en tot heyl en sa-||licheyt alre kersten menschen so is hier || voleynt dat eerwaerdighe boec van-||den leuē. passie. verrisenisse en glorio-||se opuaert ons heeren ihu xpi twelck || gheprint is in die zeer vmaerde coop||stadt Tantwerpen bij mij Gheraert || de leeu woenende in die selue stadt in || sinte Marcus naest onser vrouwen || pant Int iaer ons heeren M CCCC || lxxxvij. den derdē dach in nouember. || [Device.]

Folio. a, b^a, c-f^a, g^a, h-z, z, 9, A-L, aa-oo^a. 306 leaves; 2 columns; 40 (41, 42) lines. 198 × 140 mm. Type 4 (and 3). Sig. b1 begins: *ben een wijf . . .* Campbell, *1181; Proctor, 9369.

1^a, title and cut; 1^b-2^b, table; 3^a: ¶ Die titel vā desen boecke. || 3^b, cut; 4^a-304^b, column 1, text; 304^b, column 2-306^a, column 1, poem on the name Jesus; 306^a, column 2, colophon and device; 306^b, blank.

One hundred and forty-six woodcuts and thirty-five repeats, of very different sizes, but chiefly either full-page (185-187 × 124-125 mm.), half-page (96-98 × 130 mm.), or 106 × 79 mm. The cut of Saluator mundi on 1^a is upright (133 × 85 mm.). The 106 × 79 mm. cuts have mostly narrow side-pieces, which make most of the repeats. Conway (pp. 229-231) describes sixteen folio cuts, forty-eight half-folio, two smaller cuts with side-pieces of the same set, six miscellaneous cuts, and four side-pieces; but a large number (fifty out of sixty-eight, according to Conway, pp. 222-224) of Leeu's quarto Passion series, brought from Gouda, are found here. Leeu's trefoil device is used in this book for the first time. Five-line woodcut initials (22-23 mm.), very numerous.

266 × 191 mm. A pen-letter on 6^a; other initials in red; rubricated. From the library of William Morris. Modern stiff vellum.

652

COLLOQUIUM PECCATORIS ET CRUCIFIXI. 1^a. Incipit colloquiū
peccatoris et crucifixi || Ihesu xpi. 6^b. Explicit dyalogus crucifixi siue Collo-||

Claes Leeu,
1488.

III

129

S

Antwerp:
Claes Leeu,
1488.

quium peccatoris et crucifixi Ihū xpī. 7^a. [P]Etrus blesensis dicit Iuxta sentēciā cordis || mei, etc. 8^b. Dyalogus siue synonyma Ysidori de || homine et ratione. 16^b. Expliciunt synonyma Ysidori de homine z ratione cum Col || loquio peccatoris z crucifixi Impressa Antwerpie p me Ni || cholaum leeu. Anno domini MCCCC. lxxxviiij. xvj Kalen || das iunij.

Quarto. a, b⁶, c⁴. 16 leaves; 35 lines. 145 × 90 mm. Types 1 and 2. Campbell, 466; Proctor, 9431.

1-6, Colloquium peccatoris et crucifixi; 7^a-8^a, a treatise in praise of monastic life, De beatitudine claustrali; 8^b-16^b, De homine et ratione.

Claes or Nicholas Leeu is only known to have printed nine books, all in or about the year 1488. The three types which he used, and also his woodcuts, were borrowed apparently from Gerard Leeu.

With woodcut initials (I and P) occupying the depth of six lines of text.

198 × 135 mm. From the library of William Morris, with book-plate of Cornelius Paine. Yellow calf, by Pratt.

653

Incipit expositio ac meditatio Reuernedi Patris
Fratris Ieronymi Sauonarole de Ferrariis ordīs
predicatorū quā in vltimis diebus vite sue edidit
dum esset in carcere super tribus versibus ps. xxx
scilicet. In te domine speraui: quā propter perse
quentium rabiem vt cum morti traderent perfici
cere non potuiit.



FIRST PAGE OF TEXT.

Thierry
Martens,
1502.

SAVONAROLA, GIROLAMO. EXPOSITIO SUPER PSALMUM XXX. 1^a, title:
Incipit expositio ac meditatio Reuernedi Patris || Fratris Ieronymi Sauonarole de

130

Ferrariis ordīs || predicatorū quā in vltimis diebus vite sue edidit || dum esset in carcere super tribus versibus ps. xxx || scilicet. In te domine speraui : quā propter perse||quentium rabiem vt eum morti traderent perfu||cere non potuiit. || [Cut.] 9^b. DEO GRATIAS. || Finis expositionis quā non perfecit Instāte mortis tpe. || Hec fuerunt verba nouissima fratris Hieronymi ad dñm || deum anteq̃ sumeret sanctam eucharistiā pro viatico vlti||mo/ & in eo finem fecit/ mortiq̃ traditus est. ||

Antwerp:
Thierry
Martens,
1502.

Quarto. a⁶, [b⁴]. 10 leaves; 39 lines. 159 × 90 mm. Two roman types. Leaf 7 begins: posuit manū & nō est collisus . . .

1^a, title and cut; 1^b, blank; 2^a-9^b, text; 10^a, a prayer; end: Cōclusiōes fratris dñici pro hieronymo per eū p̄dicatē || 10^b, printer's device.

Square cut on title-page, 100 × 86 mm., representing two men under a tree in the wilderness; one is sleeping, the other writing. The cut is clearly not made for the book. At the end is Leeu's large device of the castle of Antwerp, which passed to Martens on Leeu's death in 1493. When he issued this book, Martens had already been printing nearly thirty years at Alost, Antwerp, and Louvain, but he continued working at Antwerp and Louvain till 1529, and did not die till 1534.

209 × 146 mm. From the library of William Morris. Limp vellum, with silk ties, by Leighton.

654, 655

ARNOLD'S CHRONICLE. 2^a. IN this booke is || Conteyned the || names of y^e bay||lifs Custos ma||irs and sherefs || of the cite of lon||dō from the ty-||me of king rich||ard the furst. z || also thartycles || of the Chartur || and libarties of || the same Cyte. || And of the chartur and Liberties off || England wyth odor dyuers mat's || good and necessary for enery [sic] Citizē || to vndirstond and knowe. Whiche || ben shewid i chaptirs after the four-||me of this kalendir folowing. || [etc.] Leaf 131, column 2, line 13. Kyng and all the parlament in sign || and tokyn off good loue and accorde || whiche was done. ||

Adrian van
Berghen,
c. 1504.

Folio. a⁴, A⁸, B⁴, C-E⁸, F-Q⁸, R⁸, S-V⁸. 132 leaves; 2 columns; 40 lines. 203 × 144 mm. Pages numbered at the foot of the page. Leaves 1 and 132 blank.

This book, though called a chronicle, is a mere medley of miscellaneous information, and is more like the commonplace book of some London merchant who has mixed up, among entries relating to the city, recipes of various kinds, examples of business letters and such like matter. The main importance of the book arises from the fact that, wedged between a tariff of the merchandise from Antwerp, and the "rekenyng to bey wan's in flaundres," occurs for the first time the beautiful ballad of the "Nut-brown maid." Richard Arnold, as whose "Chronicle" the book passes, was a London merchant trading with Flanders. He is supposed to have died about 1521. In the "Dictionary of National Biography" and elsewhere this edition is ascribed to the press of Jan van Doesborgh, whose earliest dated book is some thirteen years later than the probable date of this. Conclusive reasons against the ascription are given in Robert Proctor's "Jan van Doesborgh," page 15.

262 × 195 mm. From the libraries of the Earl of Aylesford, with his book-plate, and J. Toovey. In an old stamped leather binding taken from some other book.

Another copy.

This is mainly the first edition, but in places has been made up from the edition printed about 1520 by Peter Treveris. There are some slight variations in these two copies: in one leaf 40 is signed G, in the other H. Leaf 87 also varies.

264 × 194 mm. From the Irwin library. Brown morocco.

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S 2

Antwerp:
Jan van
Ghelen,
c. 1540.

PSALTERIUM. 1^a, title cut in wood: (red) Psalterium. || + || [Cut.] 100^a. ¶ Im-
pressum Antuerpie per me || Ioānem ghelen in platea Begui-||narum cōmorantem. ||
Octavo. A, B⁸, C⁴, D, E⁸, F⁴, G, H⁸, I⁴, K, L⁸, M⁴, N, O⁸, P⁴. [1] ij-lx, lxij-
Ci = 100 leaves; 23 lines. 113 × 79 mm. Leaf 7 begins: fuero : ego aūt . . .

1^a, title and cut; 1^b-87^b, line 1, text of psalter; 87^b, line 2-94^b, line 18, the canticles;
94^b, line 19, the Athanasian Creed; 96^a-100^a, the Litany; 100^b, cut.

1^a, cut of David harping, 88 × 59 mm. 100^b, smaller cut of S. George and the Dragon,
61 × 48 mm. Initial B, French style.

143 × 101 mm. From the Bennett collection. Green velvet on pasteboards.

KUILENBURG

657

SPECULUM HUMANAЕ SALVATIONIS. 1^a, title, below cut: Dit is die ||
prologhe vā || den spiegel || onser behou||denisse || CVLEN || BORCH. 134^a. Dit
boeck is volmaect in die goede stede van cu-||lenburch by my iohan veldener
Int iaer ons heren || M.CCCC. ende lxxxij. des saterdaghes post ma||thei apos-
toli ||

Kuilenburg:
J. Veldener,
1483.



Naam die wiesch hem seuenwerf en hi
is ghereynichte vander malaetscheit

Int iij. boec der conincē v. capittel
conue der herten Daer om soe seide sinte ian baptis

THE CLEANSING OF NAAMAN. (SIG. G, VERSO.)

Quarto. a⁴, b-q⁸, r¹⁰. 134 leaves; 23 (22) lines. 131 × 98 mm. Types 4 and 5.
Sig. b1 begins: Dat xxij. capittel is. hoe dat hi . . . Campbell, *1573;
Proctor, 9157.

1^a, title, with woodcut and device, the latter dividing the lines where the single strokes have
been placed; 1^b, blank; 2^a-4^a, prologue; 4^a-5^a, table of chapters; 5^b-133^a, text; 133^b, woodcut of
Moses, surrounded by the explicit. Below, the shields of arms of Kuilenburg, Austria, and
Burgundy; 134^a, colophon; 134^b, blank.

The fifty-eight double cuts of the four early folio editions (Conway, pp. 203-205) are all

Kuilenberg: reproduced here, sawn in half to fit the quarto page (100-105 × 96-100 mm.). There are also twelve new cuts made in imitation of the older ones (Conway, p. 213). One of these cuts is repeated (1^a and 101^b). The cut of Moses holding the tables of the law (133^b) is from J. Veldener, 1483.



Dat eerste coninghen boec viij. capittel
Dese bouaer diacht goliath houdt in hem die figure
van luifer die hem gode ghelyc begheerde te maken

657. SPECULUM HUMANAЕ SALVATIONIS. KUILENBERG: J. VELDENER, 1483.
DAVID AND THE LION AND THE BEAR. (SIG. H₄ VERSO.)

Veldener's "Fasciculus Temporum" of 1480; the three shields below it are new. The device on the title-page is that first used by Veldener at Louvain. Initial S on 2^a, 80 mm.

This is a copy of the second edition of this date, the first (of which one copy only is known), containing only 29 chapters instead of 32, and 122 leaves in place of 134.

208 × 136 mm. The first leaf is facsimile. From the Didot (ex-libris) and William Morris collections. Stiff vellum (eighteenth century).

HAARLEM

658

OTTO VON PASSAU. BOECK DES GULDEN THROENS. 2^a. [D]It is die tafel vandē na || uolgēden boec des gul||den throēs of der xxiiij. || ouden eñ hoemen elkē || vinden mach eñ vā hoer||re leringhen die si leren om te comen || totten ewighen leuen || 141^a, column 2. Bider graciens gods so is dit boec ge-||prent ende voleynt in die stat vā her-||lem Int iaer ons heren. M.CCCC. || eñ Lxxxiiij. Op sinte crijspijn eñ criski || aens dach . Deo gracias ||

Haarlem:
Bellaert,
1484.



THE ELDER AND THE SOUL.

Folio. [A⁴] a-q⁸, r¹⁰. [4] cxxxvij (= 136); [2] = 142 leaves; 2 columns; 39 lines. 193 × 136 mm. Type 1. Sig. b1 begins: cleynnset of ghewāt . . . Campbell, *1343; Proctor, 9171.

Leaf 1, blank (wanting); 2^a-3^a, table; 3^b, blank; 4^a-4^b, prologue; 5^a-141^a, column 1, text; 141^a, column 2, colophon; 141^b, device; 142, blank (wanting).

Four cuts (98-99 × 61 mm.), all representing the Elder and the Soul (as a girl), and twenty repeats; twenty-four in all. These cuts, of which two are given in facsimile by Holtrop (Mon. Typ., 106 c. 1, 109 c. 1), were made for this book. When Bellaert ceased printing the cuts passed with the rest of his stock to G. Leeu at Antwerp (who seems to have supplied Bellaert with his type, a fount of Leeu's type 4), and were used there by Leeu and his successor, Adriaen van Liesveld, in many editions of Bonaventura's "Vier Oefeningen." See Conway, p. 238.

135

Haarlem:
Bellaert,
1484.

Printer's device (Holtrop, Mon. Typ., 34 c.), 142 × 82 mm.
Jacob Bellaert was a native of Zierixzee in Zeeland. His dated imprints range from 10th December, 1483, to 20th August, 1486, and fifteen books are assigned to his press.



OTTO VON PASSAU: BOECK DES GULDEN THROENS. HAARLEM: BELLAERT, 1484.
THE ELDER AND THE SOUL.

245 × 185 mm. From the Lakelands (ex-libris) and William Morris collections. There is another ex-libris in the book, with a monogram. Half-calf by J. Burio, Gand (ticket inserted).

659

Bellaert,
1485.

BARTHOLOMAEUS ANGLICUS. VAN DEN PROPRIETeyTEN DES DINGHEN. 2^a. column 1: Hier beghinnen de titelen d₃ sijn de || namen der boeken daer men af spreke || sal en oec die capittelen der eerwaerdi-||ghen mans bartolome⁹ engelsman en || een gheoerdent broeder van sinte fran||ciscus oerde Ende heeft. xix. boeke die || sprekende sijn vande eygenscappen der || dingen dats te segghen vant rechte in || wesen alder gheschapen dinghen so wel || sienlic als onsienlic lichamelic en onlich || amelic niet wtghesondert || 464^b, column 1. Hier eyndet dat boeck welck ghe-||hieten is bartholomeus vanden pro-||prieteyten der dinghen inden iaer ons || heren M.CCCC. en lxxxv. opte heyli||ghen kersauent. Ende is gheprint en || de oeck mede voleyndt te haerlem in || hollant ter eren godes ende om lerin||ghe der menschen van mi Meester IA||COP BELLAERT gheborē van ze||rixzee. ||

Folio. aa⁶, bb⁴, a-r, z, f, s, t, v, u, w, x-z, ⁸, 9, ē⁶; A-V, W, X, Y, AA, BB⁸, CC, DD⁶, EE⁸. 466 leaves; 2 columns; 40 (38, 39) lines. Initial-directors. 199 × 141 mm. Type 1. Sig. b1 begins: Hier begint dat anderde boec . . . Campbell, *258; Proctor, 9173.

Leaf 1, blank (wanting); 2^a-10^a, table; 10^b, 11^a, blank; 11^b, cut; 12^a-245^b, text of books i-xiii; 246, 247^a, blank; 247^b, cut; 248^a-464^b, text of books xiv-xix; 465^a, device; 465^b, 466 (wanting), blank.

136

Eleven full-page (c. 195-200 × 140 mm.) woodcuts (described by Conway, pp. 242-243), which are all printed on leaves otherwise blank. The treatment of the first cut is most unusual; the picture is circular, and the rest of the oblong block has been left standing at its full height, so as to print black. The printer's device on 465* is surrounded by a four-piece border; the whole measures 188 × 123 mm.

Haarlem,
Bellaert,
1485.

275 × 196 mm. Rubricated; a painted initial on 12*, the rest in red or blue. All the cuts are coloured. The first and last blank leaves are wanting, the cut on leaf 20 is cut out and mounted, leaf 201 is torn, leaf 247 is backed, and leaves 368 (sig. Q2), 453-458 (sig. DD1-6), and 465 (sig. EE7) are supplied from a shorter copy. From the library of William Morris. Seventeenth-century stiff vellum.

SCHOONHOVEN

660

Schoon-
hoven,
c. 1500.

GEESTELIJKE MINNEBRIEF; DIE NEGEN COUDEN, ETC. (i) 1^a.

¶ Een geestelike minnebrief die ih̄s || x̄ps coninc der gloriē seinde tot sijn || re
bruyt der minender zielē. || 8^b, line 20. bi mi. ic bliue bi di ind' ewich3. Ām ||

(ii) Sig. b1^a. was du gebūdijs sonne der recht || uaerdich3 . . . Sig. b6^b, line 4.

¶ Itē hier biddet dē moed' der barm-||herticheyt die alre soetste maria met || allen
heilighen van hemelrijc op dij-||nen dach tot dinen laetsten eynde || Sig. b8^b,
line 6. ¶ Hier beghinnē die .ix. coudē die on || se here ih̄s x̄ps leet doen hi
mensche || was . . . e4^b. Hier eynden die .ix. coudē. Eñ hier || nae soe volghen
die seuen banden || Sig. k7^b, line 4. . . . ind' ewic||heit AMEN || [Cut.]

Octavo. (i) a⁸ . . . (ii) . . . b-k⁸. 8 . . . and 80? leaves; 20 lines. 98 × 64 mm.
Type 1.

(i) leaves 1-8 and (ii) leaves 9-36, see above. The Seven Banden seem to end on 70^a (sig. i₆),
and are followed by sundry daily devotions. End, 79^b; 80, blank.

Eight octavo woodcuts (88 × 65 mm.) of the Passion by the artist called by Conway the
Second Schoonhoven woodcutter; one sextodecimo cut (62 × 46 mm.) by the same hand (the
stripping of Christ), and a cut representing the Eucharist, 59 × 63 mm. These cuts appear
not to be described by Conway (pp. 305-306).

In order to repair the devastation of a storm in 1494 the Augustinian Canons at Le Hens,
near Schoonhoven took to printing. This is one of the numerous collections of devotional
tracts (Campbell, 1220, is another) from their Schoonhoven press, which are mostly un-
described, usually imperfect, and bound up at haphazard. They are also very difficult to date.
In the present volume leaves 9-80 are earlier than leaves 1-8, the type of the first quire being
a good deal more worn. This piece is perhaps complete in itself.

134 × 98 mm. Rubricated by a single hand through both pieces. From the Bennett collec-
tion. Crimson morocco, by Petit.

SCHIEDAM

661

BRUGMAN, IOHANN. VITA ALMAE VIRGINIS LYDWINA. 1^a, title, on a scroll in a woodcut: .Vita./ Lijdwi/ ne/ 2^a. ¶ Prologus in vitam alme virginis . Lijdwine. ¶ Et hec est translatio tertia per venerabilem patrem ¶ fratrem Iohānem Brugman. Anno. domini. M^o. . ¶ CCCC^o, Lvi^o. pro tñc conuētus fratrū minoꝝ apud ¶ andomarum lectore cōposita. Incipit feliciter. ¶ 123^a. ¶ Hoc opus dei fauēte grā expletūꝝ sciedāmis. Anno ¶ M^o. . CCCC^o.xcvii^o. Ad indiuidue trinitatis honorē ¶ necnō alme virginis Lijdwīe sciedāmite p̄cipue imp̄ssū ¶. 124^a. ¶ Ex Schiedā. Ad sanctā Annam. ¶ 124^b, title. ¶ Vita alme virginis lijdwine de Schiedam. ¶

Schiedam,
1498.

Quarto. a⁸, b-t⁶, v⁸. 124 leaves; 28 lines. 142 × 98 mm. Types 1 and 2. Sig. b1 begins: ¶ Ca^m. p^m. de ip̄i⁹ origīe . . . Campbell, 383; Proctor, 9180.

1^a, two cuts, the upper containing the title, the lower the printer's device, with the words inserted in type: . Schiedam. ¶ In Hollandia ¶ 1^b, cut, and heading as above; 2^a-8^b, preface; 8^b, table of chapters to part i; 9^a-35^a, text of part i; 35^a, chapters of part ii; 35^b-67^a, text of part ii; 67^b, chapters of part iii; 68^a-122^b, text of part iii; 123^a, a sequence; 123^b-124^a, subscription; 124^b, title, cut, and device as on 1^a.

Twenty-three cuts (described by Conway, pp. 171-174 and 306-307), all 71-76 × 92-94 mm., except the second, which is 93 × 68 mm. Two very small shields on 124^a. The printer's device, 63 × 99 mm., on 1^a and 124^b. Initial P, with a vernicle, 49 × 52 mm., by the same hand as the cuts; smaller initials in the Antwerp style: 21-25 mm., I, N, S; 15 mm., A, C, E, H, I, M, O, S, T, V.

174 × 161 mm. Many ink-stains, some on the cuts, and some erasures. From the library of William Morris. Brown morocco, by Marius-Michel.

PRINTER AND PLACE UNKNOWN

662

[1485.]

FABRICA, JOANNES DE. DE INDULGENTIIS PRO ANIMABUS IN PURGATORIO. 1^a. Ad raymundū peraudi sacre theologie ma-||gistrū eruditissimū decanū aluisiē in ecclesia || xanctoneñ ac sãcte sedis apl'ice pthonotarium || referendarium cõmissariūq, dignissimū Epl'a || [etc.] 2^b, line 1. Collectio quedā pro declaratione cuiusdā || dubitationis nup mote circa id quod a doctoribus dicitur indulgenciā dñi papa aīab⁹ in pur||gatorio pdesse posse per modum suffragii feli-||citer incipit || [etc.] 18^a, line 9. equo scriptorum et sano interpreti luculenter || constare poterit: et ita pro nunc cum predictis || doctoribus michi dicendū occurrit. quicq̃t non-||nulli inepti confingant. peritissimorum viro-||rum iudicio nichilomin⁹ semper saluo || Deo Laus || 18^b, blank.

Quarto. a⁸, b¹⁰. 18 leaves; 26 lines. 142 × 88 mm. Campbell, 461.

1^a-21, Epistle to Raymundus Peraudus; 2^b-18^a, text; 18^b, blank.
199 × 138 mm. From the Kloss and Irwin libraries. Yellow morocco, by F. Bedford.

663

Leiden or
Antwerp,
c. 1510-15.

DIE NEGEN COUDEN. 1^a, title: Vanden negē cou||dē ons liefs heeren || [cut]. 1^b. I Tem dit is een suerlick boecxken || van sond'linghe schone oeffeningē || der ghebenedider passien ons liefs he-||ren ihesu xpī . . . 104^a. Laus Deo. ||

Octavo. A-N⁸. 104 leaves; 20 lines. 97 × 70 mm. Two types. Sig. b1 begins: ge bouen hē allen recht . . .

1^a, title and cut; 1^b-2^a, contents; 2^b, heading and cut; 3^a-104^a, text; 104^a, cut.

Nine larger (91-92 × 69-71 mm.) and three smaller (56-57 × 45-46 mm.) cuts, mostly representing scenes from the Passion. The second and sixth of the larger cuts are repeated, making fourteen in all. Three border pieces on 21^a.

134 × 94 mm. Rubricated; the cuts are all coloured. From the Bennett collection. Limp vellum, by Leighton.

140

SPAIN

SPAIN

VALENCIA

664

OFFICIUM BEATISSIMAE VIRGINIS MARIAE SECUNDUM CONSUE-
TUDINEM ROMANAE CURIAE. [(red throughout) 2^a. Ann^o habet.
xij. mēses. . . . 17^a. Incipit officiū beatissime vir||ginis marie secū-
dum consuetudineꝝ romane curie. Ad ma||tutinum. ✠. ||] 153^a. Incipiunt septem psalmi
pe||nitentiales. . . . 226^b. Explicit officiū beate marie || uirginis taz de aduētu
q̄z de || toto anno ad longum sine re || missionib⁹ cū missa eiusdē. et || septē psalmis
penitētiālibus. || et officium defunctoꝝ. sancte || crucis. et sancti spūs. Accura||
tissime ipressuꝝ ualētie. anno || M.cccc.lxxxvi. vii. nouēbr̄. ||

Valencia:
Unknown
printer,
1486.

faciam miser ubi fugiā nisi ad
te de⁹ me⁹. miserere mei. Dñ
ueneris in nouissimo die.
Mia mea turbata ē ualde. sed
tu dñe succurre ei. Dñ.

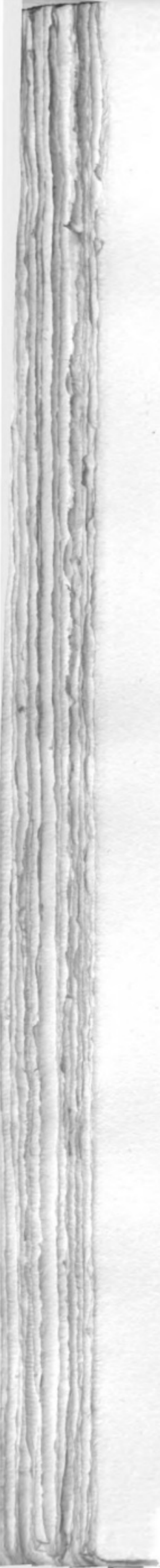
Quis mihi hoc tribuat ut
in inferno ptegas me.
et abscondas me donec ptrans
eat furor tuus. et pstituas mi
hi tempus in quo recorderis
mei? Pntas ne mortuus ho
mo rursuꝝ uiuat? Tunctis di
eb⁹ quib⁹ nunc milito expecto
donec ueniat imutatio mea.

664. PAGE OF TEXT. (SIG. BB, VERSO.)

Octavo. [a-z, aa-ee^a, ff^a.] 228 leaves; 14 lines. 116 × 74 mm. Type 1.
Hain, 11989; Haebler, 491; Proctor, 9501.

Leaf 1, blank (?); 2-16^a, calendar; 16^b, blank; 17^a-226^b, text; 227, 228, blank.
Printing had been introduced into Spain at Valencia in 1474 or 1475 by Lambert Palmart.

143



**Valencia:
Unknown
printer,
1486.**

This Book of Hours, one of the finest of early Spanish printed books, is the work of an anonymous Valencia printer, and the type is not found in any other book. Dr. Haebler, who formerly attributed it to Lambert Palmart, now thinks that it may be the work of Lope de la Roca.

161 x 108 mm. Printed on vellum, as are all the other copies known. This copy contains only leaves 153-226 (the Penitential Psalms, Litany, Athanasian Creed, Office of the Dead Office of the Holy Ghost). The initials are illuminated. From the Seillière and Heredia collections. Heredia paid 163 pesetas for it at the Seillière sale, London, 1887. The initials of a former English owner, "E. T.," are appended to a note, stating that he bought the book at Madrid in 1806. Dark brown morocco, by Chambolle-Duru.

SARAGOSSA

665

BOCCACCIO, GIOVANNI. DE LAS MUJERES ILLUSTRES. 1ª, title, in woodcut letters: Iohan bocacio de || las mujeres illu||stres en romãce || 106ª. ¶ La presente obra fue acabada enla insigne/ z muy noble ciudad || de Caragoça de Aragon : por industria/ z expensas de Paulo hu-||rus Aleman de Constãcia a .xxiiij. dias del mes de octubre : enel año || dela humana saluacion. Mil quatrocientos nouenta z quatro. ||

Saragossa:
Paul Hurus,
1494.



SCIPIO, MASSINISSA, AND SOPHONISBA. (LEAF LXXIII, VERSO.)

Folio. a, b⁸, c⁸, d⁸, e⁸, f⁸, g⁸, h⁸, i⁸, k, l⁸, m⁸, n, o, p⁸. [1] II-CIX, CIX = 110 leaves; 2 columns; 42 lines. Headlines and initial-directors. 212 x 141 mm. Types 1 and 2. Sig. b1 begins: ley es : z porende pecara . . . Hain, 3337a; Haebler, 52.

1ª, title; 1^b, blank; 2ª, column 1: Comiença el tractado de || johan bocaçio de certaldo poeta flo-||rétin d'las claras / excellêtes y mas fa-||mosas z señaladas damas : adreçado || ala muy illustre señora / doña andrea || de acchiarolis condessa de alta villa. || End, 106ª, column 2, line 18. Below, under both columns, printer's device and colophon. 106^b, blank; 107ª, column 1: Siguese la tabla dela pre||sente obra . . . End 110ª, column 2; 110^b, blank.

Seventy-two cuts, 76-77 x 115-117 mm., closely copied from the Ulm edition of 1473. Four other cuts, on 7^b (74 x 115 mm., marriage of Jupiter and Juno), 47ª (70 x 117 mm., Dido), 62ª (77 x 112 mm., Artemisia), and 103ª (70 x 111 mm., Pope Joan), are in a different and much later style, but apparently of German origin. The printer's device, consisting of three blocks, is on 106ª. All the cuts (and the device) are surrounded by four-piece borders.

III

145

U

la alguna no diminuido. Algunos em
pero dicen ella hauer sido llamada: 7
quitada del proposito delas seluas/ha

uer casado con vn melanpodo: 7 que
Alcanio crió a Siluio con amor pro-
pio de hermano.

**Capítulo .xxxv. de Dido siquier Elisa: la qual sié-
do viuda: muerto Sicheo su marido por su hermano pigmleon
fuyo con muchos thesoros 7 riquezas por la mar. 7 finalmente
vino a vna parte de africa: endonde edificó a cartago. E como
vn rey africano/llamado yarbás/la pidióse por mujer: 7 no qui-
siesse ella consentir: finalmente cercada/quiso se antes matar /q̃
casar conel.**



Dido/primero llamada Eli-
sa: fue edificadora 7 reyna
de Cartago. en cuyos loo-
res verdaderos: me plaze
vn poquito estender: si pudiere quí-
cō mis pocas letras/alomenos en par-
te alimpiar la macula indignamente le-
uantada ala honrra de su viudead: 7
porque algo de mas alto comience de
recontar su gloria. Los pueblos phe-

nices (segun es asaz manifesto) en in-
dustria muy esclarecidos 7 nobles q̃si
dela extrema pte de egipto: vinierō al
puerto de Siria: endonde fundarō mu-
chas nobles ciudades. las quales en-
tre los otros / touieron por rey a age-
nor: hombre en nuestro tiempo/ quan-
to mas enel suyo/ de grandissima fa-
ma. del q̃l se cree descender el noble lina-
je de dido. cuyo padre Belo: rey dlos

§ iij

665. BOCCACCIO: DE LAS MUJERES ILLUSTRES. SARAGOSSA: PAUL HURUS, 1494.
DIDO INSPECTING THE BUILDING OF CARTHAGE.

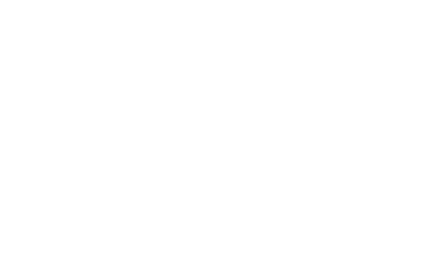
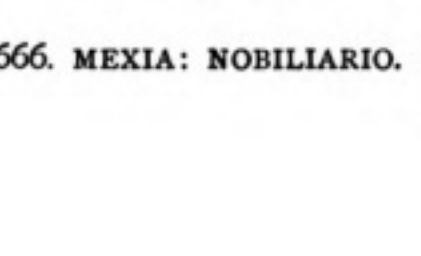
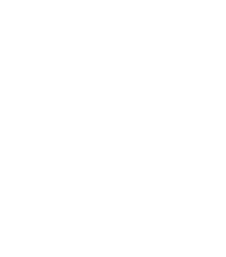
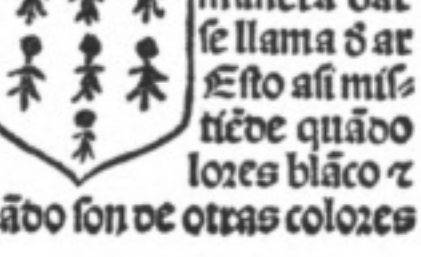
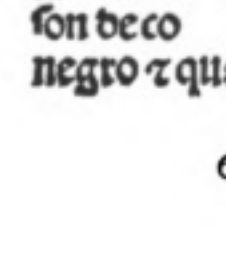
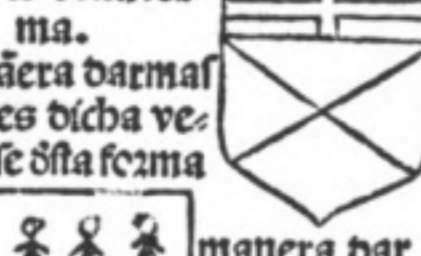
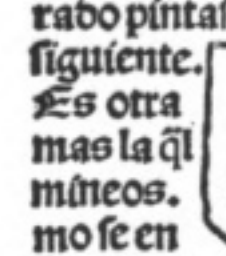
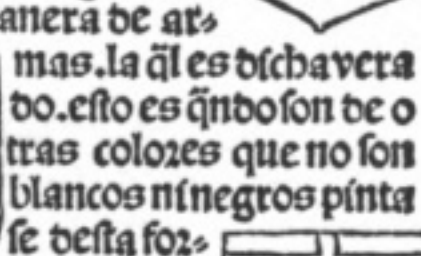
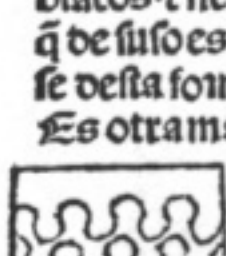
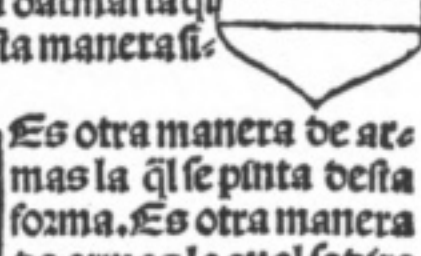
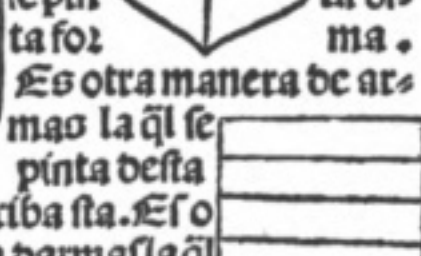
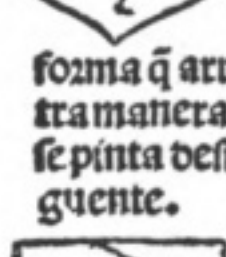
Initials: 8-line P (40 mm.); 4-line (20 mm.) A-I, L-P, R-V; and A, C, E, of a different set, same size; see 34^b, 36^a, etc.

Paul Hurus of Constance began printing at Saragossa in 1485, and after an interval, during which he may have worked for Johann Hurus, presumably a relative, was very active under his own name from 1490 or 1491 to 1500, printing in these ten years upwards of fifty incunabula. Under his successor, Georg Coci (who at first had two partners, Hutz and Appentegger), the business was carried on until 1542, when Coci in turn was succeeded by Bartolomé de Najera.

275 × 197 mm. Sig. o is misbound, and the first leaf is backed. From the Wodhull collection. "Paterson's Auct. Libr. Rev^d M^r Crofts. £2 12s. 6d. M: Wodhull. May 1st 1783." Old brown sprinkled calf.

Saragossa:
Paul Hurus,
1494.

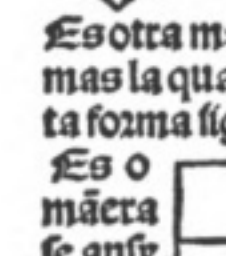
Es otra manera de armas la qual se pinta desta forma. Es otra manera de armas la qual se pinta desta forma. Es otra manera de armas la qual se pinta desta forma.



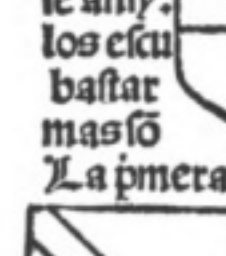
llamase armineado pinta se desta forma. Es otra manera de armas la qual se dice girones o de girones pinta se desta forma siguiente.



Es otra manera de armas la qual se dice de flamas o de fuego pinta se desta manera.



Es otra manera de armas la qual se pinta desta forma siguiente.



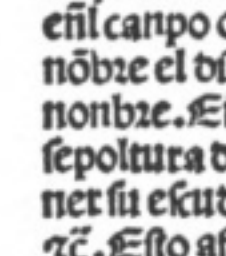
Es otra manera de armas la qual se pinta desta forma.



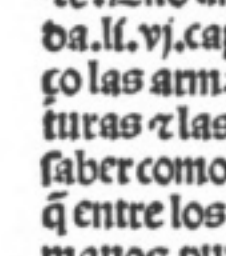
La primera se pinta desta forma. La segunda se pinta desta forma. La tercera se pinta desta forma.



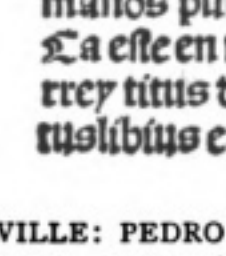
Gora es de saber quel primero que puso escudo y yelmo y las armas sobre sepultura fue enneas y esto fue quando mikenomurio. El qual fue enterrado en el campo o monte migeno. De cuyo nombre el dicho monte o campo tomo nombre. En este campo sobre la dicha sepultura de mikenomurio enneas hizo poner su escudo y su yelmo y su espada y c. Esto afirma virgilio en su eneyda. li. vi. cap. vi. E de aqui sero comieço las armas ponerse sobre las sepulturas y las vaderas y c. Otrosi es de saber como romulo fue el primero que entre los principes y caballeros romanos puso armas en los templos. La este en memoria del vecinico del rey titus de sabina. Esto afirma tus libius en su libro primero de su de



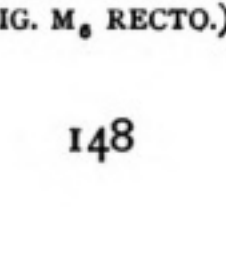
La primera se pinta desta forma. La segunda se pinta desta forma. La tercera se pinta desta forma.



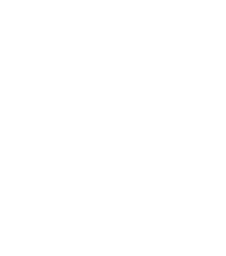
La primera se pinta desta forma. La segunda se pinta desta forma. La tercera se pinta desta forma.



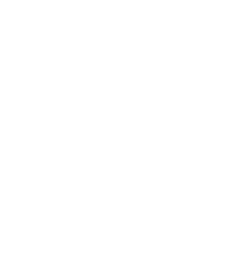
La primera se pinta desta forma. La segunda se pinta desta forma. La tercera se pinta desta forma.



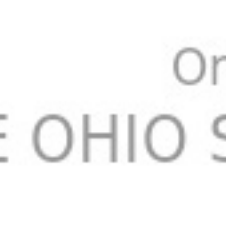
La primera se pinta desta forma. La segunda se pinta desta forma. La tercera se pinta desta forma.



La primera se pinta desta forma. La segunda se pinta desta forma. La tercera se pinta desta forma.



La primera se pinta desta forma. La segunda se pinta desta forma. La tercera se pinta desta forma.



La primera se pinta desta forma. La segunda se pinta desta forma. La tercera se pinta desta forma.

SEVILLE

666

MEXIA, FERNANDO. NOBILIARIO. 1^a, title: ¶ Libro jntitulado nobiliario perfeta||mente copylado z ordenado por el on||rrado cauallero Ferantd Mexia veyn-||te quatro de Iahen zc. || 96^a, column 2. ¶ Acabose la presente obra sabado || xxx. de junio. año de la jncarnaçion: || de mill y. cccc.xcij. años. Enla muy || noble z lleal çibdad d' seujlla jnpres-|| sa por llos onrrados varones maes|| tros. Pedro brun. Iuã gentil . fiel || z verdadera mente corregida zc. ||

Seville:
Pedro Brun
and Juan
Gentil, 1492.

Folio. a⁸, b-h⁸, i¹⁰, k-m⁸. 96 leaves; 2 columns; 48 lines. Headlines. 216 x 135 mm. Types 1 and 2. Sig. b begins: ¶ Aquí comiêca. . . . Hain, 11136; Haebler, 411; Proctor, 9545.

1^a, title; 1^b, blank; 2^a-4^b, table in three columns; 5^a (red): ¶ Aquí comiença el prologo del libro dela nobleza. ¶ Intitulado z llamado no-||biliario vero fecho z orde-||nado z copilado por el on-||rrado cauallero ferrãtd me-||xia veynte quatro de Jahẽ || end'reçado al muy alto muy || esclareçido y muy noble el || rrey don Fernando de ca-||stilla de Aragon z d' ççilia || nuestro señor fijo del muy allto y muy esclareçido dõ Jolhan Rrey d' Aragõ z nje-||lto del muy noble z glorioso || señor . el señor rrey dõ Ferr-||nando Rrey de Aragon. ¶ [lines 18, 19 blank.] ¶ [In black:] ¶ Prologo. ¶ [line 21 blank.] ¶ Esclareçido princi-|| . . . 5^b, column 2: ¶ Introduçion enel fin de-||la qual a suma la tabla del || presente libro primero bre-||ue mente. ¶ End, 5^b, column 1; 5^b, column 2-6^b, Introduction and summaries; 7^a-96^a, text; 96^b, blank.

Sixty-four small cuts (various sizes) of coats of arms, armour, and pennons on leaves 93-95. Initials: (1) eleven-line (50 x 49 mm.), S; (2) seven-line (31 x 29 mm.), E; (3) five-line (22-24 x 22-24 mm.), very numerous.

Before coming to Seville Pierre Brun of Geneva had printed, in partnership with Nic. Spindeler, a school book (the "Rudimenta Grammaticae" of Perottus) at Tortosa in 1477, and the Commentaries of Aquinas on the "Ethics and Politics of Aristotle" at Barcelona in 1478. In 1481 and 1482 he issued four more books in the same city in partnership with Pedro Posa, a Catalan priest, to whom he may have taught the art. Then he disappears until the publication of this "Nobiliario" in 1492, his partner in the venture being probably a Genoese merchant who merely found the necessary funds. After another interval of seven years Brun published an illustrated history of Vespasian in 1499, and this apparently ended his career.

293 x 209 mm. Probably from Lord Crawford's collection. Crimson morocco, by Hardy-Mennil.



667. BOCCACCIO: LA FIAMETTA. SALAMANCA: UNKNOWN PRINTER, 1496.
(TITLE-PAGE.)

SALAMANCA

667

BOCCACCIO, GIOVANNI. LA FIAMETA. 1^a, title, woodcut: La fiameta de || Iuan vocacio || 1^b. a Qui comiēca el libro intitulado Fiameta compuesto || por Iuan vocacio poeta florentino El qual libro es || par tidoen nue ue capitulo omasverdaderamente nueue || partes destamanera || 44^a, column 2: Fue impresso ēla muy noble z leal ciudad || de Salamanca enel mes de enero del año || de mil z q̄trociētos z noventa z siete años. || DEO GRATIAS. ||

Salamanca:
Unknown
printer,
1496.

Folio. a-f⁸, g, h⁴. 44 leaves; 2 columns; 48 lines. Initial-directors. 219 × 139 mm. Types 1 and 2. Sig. b1 begins: y las n̄ras palomas vā . . . Haebler, 55.

1^a, title; 1^b, contents; 2^a-44^a, text; 44^b, blank. The misprints in the title are in the original.

The title is a large woodcut, 209 × 141 mm., of Pamfilo and Fiammetta, with the name of the book cut below in two lines on the same block. A large initial S (57 mm.) on 2^a is imitated from the set used by Peter Wagner at Nuremberg, or perhaps from the copies of that set by Friedrich Biel of Burgos (see note to No. 669).

No other copy of this edition is recorded. The translation from the Italian is attributed to Pedro Roche.

268 × 189 mm. From the Salvà (arms on cover) and Heredia (ex-libris) collections. The name of the well-known Spanish scholar, W. B. Chorley, is stamped on the title-page. Black morocco.

668

RAMIREZ DE LUCENA, LUIS. REPETICION DE AMORES Y ARTE DE AXEDRES. 1^a, title, below a cut, in woodcut letters: Repeticion : de amo||res : E arte . de axedre^a || con. El. iuegos. de || partido. || 2^b. ¶ Repeticion de amores compuesta por Lucena hi||jodel muy sapientissimo doctor y Reuerendo prothono||thario don Juan Remirez de lucena embaxador y del || consejo delos reyes nuestros señores en seruicio de la lin||da dama su amiga estudiando enel preclarissimo studio || dela muy noble ciudad de Salamāca. || End, 35^b; 36, blank (wanting). 37^a. ¶ Arte breue z introduccion muy necessaria para saber jugar al axe-||dres con ciento y cinquenta juegos de parrido. Intitulada al serenissi-||mo z muy sclarescido don Iohan el tercero principe delas spañas por || lucena hijo del muy sapientissimo doctor y reuerendo prothonotario || don Johan remirez de Lucena embaxador y del cōsejo delos reyes nue||stros señores studiãdo enel preclarissimo studio dela muy noble cibdad || de Salamanca. || 123^b. Deo gracias.

Hutz and
Sanz,
c. 1496.

Quarto. a-d⁸, c⁴; A⁸, aa-cc⁸, dd, ee⁸, B-F⁸, G⁴. 124 leaves; 36 lines. Headlines (partly), initial-directors, and marginalia. 147 × 108 mm. Type 1. Sig b1 begins: potencia que este dios cupido . . . Hain, 10254; Haebler, 371; Proctor, 9578.

151

Salamanca:
Hutz and
Sanz,
c. 1496.

1^a, title; 1^b-2^a, two poems; 2^b-35^b, text of the "Repeticion de amores"; 36, blank; 37-123, text of the "Arte de axedres"; 124, blank.

One hundred and sixty-two woodcuts of chess-boards, about 85 × 85 mm. All are surrounded on three, or sometimes all four, sides by border-pieces, of which there are a large number. Initials of several sorts: (1) ten-line (40 × 35 mm.) E, N, S; (2) nine-line (35 × 40 mm.) E; (3) six-line (24 × 24 mm.) E, two designs; (4) five-line (20 × 21 mm.) D; (5) four-line (17 × 17 mm.) E.

Leonhard Hutz, a German, and Lupus Sanz, of Navarre, published their first book at Salamanca in 1496. They were the earliest printers in the city whose names we know,



668. RAMIREZ DE LUCENA: REPETICION DE AMORES. SALAMANCA: HUTZ AND SANZ, C. 1496.

though two anonymous firms had preceded them. Eight incunabula are assigned to their press, all probably printed in or soon after 1496.

The second part of this book is the first printed work on chess, that by Jacobus de Cessolis being merely a morality. It used to be considered one of the scarcest of early Spanish books; but besides the present copy and that in the British Museum (which wants two leaves, and belonged formerly to Don José Nicolas de Azara), which until recently were the only ones recorded, other copies are now known at the National Library at Madrid and the town library at Siena. The printers in whose type it is printed signed only three books (two of 1496, one undated); four unsigned books are known in the same type.

190 × 136 mm. The first leaf is in facsimile, and the two blank leaves wanting. From the Salvà (No. 2525 in the catalogue), Heredia, and Bennett collections. Brown calf.

BURGOS

669-671

BIDPAI. EXEMPLARIO CONTRA ENGAÑOS. 1^a, title, in woodcut letters: Exemplario con||tra los engaños : y || peligros del mūdo. || 96^a. Acabo se el eccellente libro intitulado Exemplario cō-||tra los engaños z peligros del mundo. Emprētado en || la muy noble z leal ciudad de Burgos por maestre || Fadrique aleman de Basilea a .xvi. dias del mes de fe||brero. Año de nuestra saluacion. Mil. cccc. xc. viij.

Burgos:
F. Biel,
1498.

Folio. a⁸, b-h⁶, i⁸, k-o⁶, p⁸. xcvi numbered leaves; 43 lines. Headlines and marginalia. 240 × 135 mm. Types 8, 13, 14. Sig b1 begins: ron se por muy bienauēturados . . . Hain, 4412; Haebler, 341.

1^a, title; 1^b, cut; 2^a-5^b, prologue; 5^b-6^b, argument; 6^b, table of chapters; 7^a-96^a, text, followed by device and colophon; 96^b, blank.

One hundred and sixteen woodcuts and eight repeats, 89 × 115 mm., all surrounded by narrow, loose border-pieces; also one full-page cut, 217 × 129 mm. (on 1^b). All these are very clumsy, coarse, and careless copies from those in the edition by Prüss ("Directorium humanae uitae," No. 56). There are also eleven small cuts of men or women pointing, 36 × 26 mm., placed in the margin; these, with repeats, number one hundred and twenty-seven. The printer's device measures 75 × 60 mm. (Haebler, "Tipografia Ibérica," No. 49). Initials of two sets; the larger ones are copied from those of Peter Wagner of Nuremberg, and are of two sizes: A, C, S, 40 mm. (cf. Haebler, No. 50), and P, Q, 50-52 mm. The A of Haebler, No. 48, and H of No. 51 are of this larger size. An E, 40 mm., is of different style. The smaller set is 22 mm.; of this there are fifteen letters, with a secondary V.

Friedrich Biel of Basel introduced printing into Burgos in 1484 or 1485. He had probably learnt the art under Michael Wenssler, whom he helped to print an edition of the letters of Gasparinus Barzizius. Dr. Haebler ("The Early Printers of Spain and Portugal," page 34) notes that he is one of the first printers of Spain who used a mark, his earliest being found in the "Summa confessionis" by Antoninus of Florence, dated Burgos, 1492. This is of considerable beauty, representing a lion holding in its left paw a standard bearing the arms of Basel, whilst with its right it supports an escutcheon with the cross-shaped four, and in its lower part the initials F.B., which may stand either for Friedrich Biel or Friedrich of Basel. His second device (see page 159) and motto, Nihil sine causa, he borrowed from another Basel printer with whom he may have worked, Johann Bergman de Olpe, whose name he replaced by the form, F. A. de Basilea, i.e., Fadrique Aleman, or Frederick the German, of Basel. He continued printing till 1517, and his books, of which about forty were issued in the fifteenth century, show good work. Dr. Haebler (*op. cit.*) writes of him: "Friedrich Biel was a remarkable craftsman; his books are conspicuous by the beauty of the founts, the excellence of the paper, the correctness of the impression. In his earliest issues the curious sign for the sharp or double rr, which the Spanish bibliographers have called *r perruña*, is sometimes employed. He not only used founts of different size in the text at a very early period, but is one of the few printers in Spain who employed Roman type for the composition of whole books. He is almost invariably both printer and publisher of the books he issues, and these are not only of a religious, legal, or practical character, but also romantic, as the 'Amores de Arnalte y Lucinda,' the 'Carcel de Amor,' and the very first edition of the famous comedy of Celestina" (see No. 671).

274 × 193 mm. Leaf 5 is wanting, and is replaced in manuscript of the sixteenth or seventeenth century. From the Bennett collection. Ex-libris of W. E. Frere. Old stiff vellum.

III

153

X

Capítulo. xvij. dela paloma 7 dela raposa.
 E habla del hombre que da consejo a otro: 7 para si
 no lo sabe tomar.



q
 Seriendo ya el rey dióles dar fin a su preguntar
 dixo a su philosofo Sendebat. Necia cosa son
 las mugeres/que siempre desseã muchas cosas
 nuevas/ahun que sean dañosas. Solamēte de-
 seo agora saber algun buen enpemplo del hom-
 bre que aconseja a los otros: 7 para si mesmo nin-
 gun consejo sabe tomar. El esse tal respondió el fi-
 losofo. señor acomparo yo al paxaro: que aconse-
 jo ala paloma: como librase sus fijos dela raposa.

Enia vna paloma su nido en vn arbol muy alto: enel qual
 con mucho trabajo leuaua el comer a sus fijos: y al tiempo
 que sacaua los fijos/ llegaua vna raposa al pie de aquel ar-
 bol/ 7 menazaua le tan terriblemente 7 cruel/ que de miedo la
 paloma por saluar la vida/ rendia los fijos ala raposa: para q los comie-
 se. E como lo viese vn paxaro que estaua en otro arbol delãre: buuo cõ-

No deue presumir
 de dar consejo a o-
 tro quẽ para si no
 lo tiene.





Estado de cauallero

Eso el tercero trabajo hercules desechando e apartado las arpías de la mesa del rey fineo en cogiendo aquellas en las yslas tropheas. Allí las fallo enneas segund virgilio en el tercero libro de las eneydas cuenta. E a questo es así de muchos doctores cogido e historiales e con tescio así como se sigue:

Historia nuda.

Fue un rey en grecia llamado fineo: e ouo dos mugeres: dela primera tenía fijos e dela segunda no: a quella seguda como madrastra aborrecio los fijos de la primera e buscaba muchos achaques por los poder poner en culpa e fazer caer en yerro: tanto que vndia les dixo ha cada vno dellos apartada mente que durmiesen con ella: e cada vno dellos fiendo fiel al dicho su padre nego de lo fazer e demas contaronlo a su padre. E todo esto nego desenuergon cada mente la madrastra: encargá

do a los andados que ellos quisieran cometer el tal yerro queriendo se al marido e afrontandole de castigo: e fineo vécido e mas verdadera mente engañado en las palabras conpuestas dela muger: concibió ytra contra los fijos propios no culpables: cegándolos de la corporal vista: e en vengança de a questo tal fecho fueron los dioses muy yrados contra fineo penándolo de tanta culpa por esta misma guisa e priuaronlo dela vista segund el a sus fijos priuado avia que eran ynocentes. E añadieron mas ala pena que las aues infernales que son dichas arpías a secharse toda via la mesa del rey ya dicho esuziando a quella en la ora de su comer con sus inmundicias arrebatando las viandas dela real mesa. E con esta quera e agostura lo fazian beuir con tristeza de vida e mas verdadera mente muerte alongada. La figura de a estas arpías segund los pobetas es tal que han la faz virginal: es a saber de donzella e son aladas e en el cuerpo cubiertas de pluma e tienen los pies armados de agudas vias e la boca amarilla por fanbre e por mucho que comen nunca se fartán. Sabiendo esto el virtuoso hercules: que el estado de tal alto rey era denigrado e escurecido si quier menguado e la su vida anublada e escudados de tenida fue a aquellas partes a secheando las dichas arpías con el su poderoso arco lazo las de la casa e palacio del rey fineo: las quales no seguras en algund lugar por el herculi no temer se receptaron e encerraron en las dichas tropheas yslas. E los dioses sacando de alto movidos apiedat restituyeron ofizieron cobrar el beneficio del ver al rey fineo por her

(LEAF 6, VERSO.)

VILLENA, ENRIQUE DE. LOS DOZE TRABAJOS DE HERCULES. + LA VITA BEATA DE JUAN DE LUCENA. i. 1ª, title (lines 1-5 woodcut): Los doze trabajos de ercules copilados por don erriq de villena: ||

Burgos: Juan de Burgos, 1499.

Burgos:
Juan de
Burgos,
1499.

¶ Aplicolos alos doze estados del mūdo Es asaber : estado de principe : esta||do de perlado : estado de cauallero : estado de religioso : estado de cibdadano || estado de mercader : estado de labrador : estado de official : estado de maestro || estado de dicipulo : estado de solitario : estado de muger. ¶ Y un tractado muy prouechoso : de la vida bienauenturada. || 29^b. ¶ Esta obra fue ipresa enla muy no||ble : z mas leal cibdad de burgos : || Acabose jueues a ocho dias d'l mes || de agosto : por Iuan de burgos em-||prentador. Año del señor : de mill y || cccc. y nouenta y nueue años. || ii. 1(31)^a. ¶ Aqui comiença vn tractado en estilo breue || en sentencia : no solo largo mas hondo z prolixo : el qual ha || nombre vita beata : hecho z compuesto por el honrrado z || muy discreto juan de luçena embaxador : z del consejo del || rey. Intitulado al serenissimo pinrcipe : z glorioso rey dō || juā el segūdo : en nōbre de castilla : de immortal memoria. || 24(54)^a. ¶ Esta obra fue ipresa ēla muy no-||ble : z mas leal cibdad de burgos : || Acabose jueues a ocho dias d'l mes || de agosto. por Iuan de burgos em-||prentador. Año del señor : de mill || y . cccc . y nouenta y nueue años. ||

Folio. (i) a-e⁶; (ii) A⁸, B, C⁶, D⁴. XXIX [1]; [24] = 54 leaves; 2 columns (except leaves 2, 30, 31^a); 42 lines. Headlines. 221 × 147 mm. Types 1 and 2. Sig. b1 begins: cules a cuya memoria . . . Hain, 1545; Haebler, 689 and 369; Proctor, 9597.

(i) 1^a, title; 1^b, blank; 2^a: ¶ (red) Aqui comiēça el libro delos trabajos de hercules. El qual || copilo don enrique de villena a instancia de mosen pero parldo cauallero catalan : z siguese la carta por el dicho señor dō || enrique al dicho mosen pero pardo enbiada enel comienço || dela obra puesta. || End, 2^b-3^b, proem; 4^a-29^b, text; 30^a: ¶ Siguese la tabla del presente libro llamado || los trabajos del fuerte : y virtuoso Hercules : grand zela-ldor del bien comun : partido en doze capitulos. 30^b, blank. (ii) 1 (31)^a, dedication; 1^b-24 (54)^a, text; 24 (54)^b, blank.

Twelve metal cuts (83-84 × 67 mm.), representing the labours of Hercules. i (4^a), the Centaurs; ii (5^b), the Nemean lion; iii (6^b), the Harpies; iv (8^b), the golden apples; v (10^a), Cerberus; vi (12^a), Diomedes; vii (13^b), the Hydra; viii (15^b), "atheleo el gigante" (apparently the oxen of Geryon); ix (17^b), Antaeus; x (20^a), Cacus; xi (23^a), the Calydonian boar; xii (26^a), holding up the heavens.

These cuts appear to be quite independent of those (also on metal) in the Zamora edition.

Initials: (1) eight-line, black-grounded: C (40 × 37 mm.), M (39 × 43 mm.), P (40 × 40 mm.); (2) four-line, white, late style (19 × 19 mm.), F, P, Q.

In his "Bibliografía Ibérica del Siglo xv," Dr. Haebler explains his separation of the two halves of this book as follows: "El titulo demuestra que el tratado de la Vita beata de Juan de Lucena forma parte de este libro. Más como el Lucena tiene signaturas aparte y carece de foliación, por si solo es tan completo, que se puede considerar—y lo han hecho la mayor parte de los bibliógrafos—come obra distinta. Sigo su ejemblo y lo describi en el no. 369."

Juan de Burgos was the second printer at the city from which he took his name, printing his first book, the "Disticha" of Verinus, on 31st October, 1489. Fifteen other incunabula followed from his Burgos press, of which the present work bears the latest date. In 1500 he printed two books at Valladolid, and two others the next year. He then returned to Burgos, and appears to have died there soon after. Dr. Haebler ("Early Printers of Spain and Portugal," page 67) writes of him: "Juan de Burgos is one of those early printers who do not say much about themselves in their works; he neither assumes the title of *maestre*, as some of his countrymen did, following the example of the Germans, nor does he praise his own achievements. His books, however, speak for themselves, as in neatness of type and quality of paper they vie with the best productions of the period." Besides this romance he printed a "Cronica Troyana," a "Merlin" and a "Doctrinal de Caballeros"; he also produced three classical works, the Epigrams of Martial, Caesar's "De bello Gallico," and (at Valladolid) a Spanish edition of Sallust.

302 × 210 mm. From the library of William Morris. Claret-coloured morocco, by Thouvenin.

CELESTINA.—COMEDIA DE CALISTO Y MELIBEA. 2ª. ¶ Argumēto del primer auto desta comedia. || 91^b, line 19. triste 7 solo in hac lachrimarum valle. ||

Burgos:
F. Biel,
1499.

¶ Argumēto del primer auto desta comedia.



El Antrádo Calisto vna huerta empos d vn falcon suyo fallo ya Melibea de cuyo amor preso comécole de hablar: dela qual rigorosamente despedido: fue para su casa muy sangustiado. hablo con vn criado suyo llamado sempromio. el qual despues de muchas razones le endereço a vna vieja llamada celestina: en cuya casa tenia el mesmo criado vna enamorada llamada elicia: la qual viniendo sempromio a casa de celestina cō el negocio de su amo tenia a otro confesso llamado crito: al qual escondierō. Entre tanto q sempromio esta negociado con celestina: calisto esta razonando cō otro criado suyo por nōbre parmeno: el qual razonamiēto dura fasta q llega Sempromio 7 celestina a casa de calisto. Parmeno fue conōscido de celestina: la qual mucho le dize de los fechos 7 co-

a 1

(SIG. A₁ RECTO.)

Quarto. a-l⁸, m⁴. 92 leaves; 30 lines. 144 × 93 mm. Types 13 and 14. Sig. b1 begins: en muchas partes : q quien . . . Haebler, 146.

Leaf 1 (wanting), not known; 2^a-91^b, text; 92 (wanting), not known.

Sixteen woodcuts and one repeat, one to each act except the first, which has two. These cuts (56 × 97-98 mm.) are largely based on Grüniger's Terence woodcuts of 1496, but are cut in one piece, and accordingly in most cases the artist has taken advantage of the possibility of grouping his figures. The first cut alone shows no trace of any such attempt.

Woodcut initials of two sizes: (1) 40 mm., E; (2) 21-23 mm., A, B, C, D, E, L, O, P, Q, S. These smaller initials are used by Biel as early as 1496 in the "Carcel de amor."

The controversy which has raged around this unique copy of what has been looked upon as the first, but is more probably the second, edition of the Celestina, turns chiefly on the presence in it of a last leaf which may not belong to it. This leaf contains the device of F. Biel, which has the date 1499 cut on it. It is not printed on the same paper as the book, but is on old paper, and has no definite appearance of being a facsimile. It, or one like it, was in the

Burgos:
F. Biel,
1499.

volume as early as 1836, when it was sold with Heber's library. The book was then bound in green morocco. A point in favour of the genuineness of the device is the fact that the only other recorded book in which it occurs, the "Stultiferae naues" of Jodocus Badius, the border-pieces, the same in both cases, are differently arranged. The type of the book bears out the evidence for the date, as it is that used by Biel in 1498 and 1499, but so far as is known at no other time. But on the other hand the device may have been used after the year in which it is dated, and the absence of available dated books from Biel's press for some years after 1499 makes the negative argument from the type of small value. M. Foulché-Delbosc, who lucidly discussed the whole question (without then having seen this copy) in the "Revue His-

noscimiento de su madre induzendolo a amor con
cordia de scimpronio.



Questo veo Melibea la gran
deza de dios. Me. en que calí
sto. La. en dar poder a natu
ra que de rã perfera hermosa
ra te dotasse: e fazer a mi ime
rito tanta merced q̃ ver te al
cãçasse: e en tan cõueniẽte lu
gar q̃ mi secreto dolor mani
festar te pudesse. sin duda encõparablemente es ma
yor tal galardõ q̃ el seruitio: sacrificio: deuocõ e o
bras pias que por este lugar alcançar rẽgo yo a dios
ofrecido. Mi otro poder mi volũtad humana pue
de cõplir. quien vido en esta vida cuerpo glorificado
de ningun hõbre como agora el mio. Por cierto los
gloriosos sanctos q̃ se delectã en la visõ diuina no

671. CELESTINA.—COMEDIA DE CALISTO Y MELIBEA. BURGOS: F. BIEL, 1499.
(SIG. A₁ VERSO.)

panique" for 1900, No. 21, argues that there must have been an earlier edition than this from the presence of the Arguments to each act in this and the Sevilla edition of 1501 (the only two surviving editions in which there are sixteen acts only); in the latter they are said to be newly added, and this, M. Foulché-Delbosc thinks, proves the existence of an edition without them. In the same article he discusses the probable contents of the missing first leaf.

184 x 130 mm. Besides the absence of the first leaf and last leaf, sig. i₂ and l₂ are inverted, and the signatures a ij, a iij, a iiij have been tampered with by the erasure of an i in each case, to conceal the absence of the first leaf. From the Heber, Soleinne, Baron Taylor, Seillière, and Bennett collections. The history of the copy is fully given by M. Foulché-Delbosc, in the article cited above, Appendix A (p. 61 sq.). Brown morocco, by Chambolle-Duru, 1869, with doublure of orange morocco; the Seillière arms are stamped on the cover.

Argumento del onzeno auto.

Despedita celestina de melibea va por la calle sola hablando. Vee a sempronio z parmeno que van ala magdalena por su señor. Sempronio habla cō calisto. Sobreuiene celestina. van a casa de calisto. Declara le celestina su mēsaie z negocio recaudado cō melibea. Mētra ellos en estas razones estā parmeno z sempronio entre si hablan. Despide se celestina de calisto. va para su casa. llama ala puerta. elicia le viene abzir. cenan z van se a dormir.

Calisto Celestina Sempronio Parmeno



Ay dios si llegasse a mi casa cō mi mucha alegría acuestas. A parmeno z a sempronio veo yr ala magdalena: tras ellos me voy: z si ay no estouiere calisto passaremos a su casa a pedir le las albricias d su grā gozo. Se. señor mira q tu estada es dar a todo el

1 tiiij

(SIG. 1, RECTO.)



(MARK OF FRIEDRICH BIEL.)

671. CELESTINA.—COMEDIA DE CALISTO Y MELIBEA. BURGOS, F. BIEL, 1499.

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ENGLAND

III

161

Y

ENGLAND

WESTMINSTER—WILLIAM CAXTON

672-704

RAOUL LEFEVRE. THE RECUYELL OF THE HISTORIES OF TROY.

West-
minster:
W. Caxton.

JACOBUS DE CESSOLIS. THE GAME OF THE CHESS.

CORDIALE. LES QUATRE DERNIÈRES CHOSES.

For these three books, printed by William Caxton with Colard Mansion at Bruges, see above, numbers 634, 635, 636.

"Some time in 1476, Caxton, leaving his first fount of type with Mansion, who continued to use it at Bruges, set out for England with a newer fount, and on his arrival settled with his material in a house with the sign of the Red Pale in the precincts of Westminster Abbey, and started the first printing-press in England. From the Westminster accounts we learn that for his first shop Caxton paid a rent of ten shillings. In 1483 he paid for two houses, and in the next year for an additional room over the gateway to the Almonry. As Robert Copland tells us, Caxton began by printing small books, and examples of these are still in existence. It was not until November 18th, 1477, that he issued his first dated book, 'The dictes or sayengis of the philosophres.' About 1480, owing, perhaps, to the rivalry of John Lettou's press, established in London in that year, Caxton introduced several improvements. He cut smaller and neater type, commenced to use signatures, and in 1481 issued a book with illustrations. In December, 1487, Caxton commissioned an edition of the Sarum Missal, which was printed for him at Paris by Guillaume Maynyal, who apparently printed also for him a Sarum Legenda, now known only from fragments. In the Missal Caxton's mark occurs for the first time, no doubt added by Caxton after the book arrived in England. The device consists of his trade-mark and initials, with a deep ornamental border at top and bottom, and it was evidently engraved in England. In 1489 Caxton issued an Indulgence in a very small type, but neither the Indulgence nor the type has been recorded by Blades. The number of books actually printed by Caxton in England, counting separate editions, is ninety-six, and with the three printed at Bruges and the Missal, he issued exactly one hundred books. There is no doubt, however, considering the number only known from fragments, that very many must have entirely disappeared. Blades, in his 'Life of Caxton,' described ninety-nine books, but amongst these he included two which were certainly printed at Bruges after Caxton had left, and three printed by W. de Worde after Caxton's death, so that the number of genuine books which he described is ninety-four. . . . The exact date of Caxton's death is unknown, but, from the position of the entry in the parish register, it probably occurred towards the end of 1491. . . . Caxton apparently left no son, and on his death all his printing material passed to Wynkyn de Worde."—"A Century of the English Book Trade" (abridged).

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LEFEVRE, RAOUL. THE HISTORY OF JASON. 2^a. fOr asmoche as [1477.]
late by the comaūdement of the right || hye ⁊ noble princesse my right redoubted
lady/ My || lady Margarete by the grace of god Duchesse of Bour-||goyne
Brabant ⁊c. I translated aboke out of frenssh in||to Englissh named Recuyel
of the histories of Troye/ in || whiche is comprehended how Troye was thries

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Y 2

West-
minster:
W. Caxton.
[1477.]

destroyed, [etc.] 149^b. And after this present life eu-||lasting life in heuen who
grant him z vs that boughte vs || with his bloode blessid Ihus Amen.

A Or as moche as late by the comaundement of the right
hye & noble prince my right redoubted lady, My
lady Margarete by the grace of god Duchesse of Bour-
goyne Brabant &c. I translatede aboke out of frenssh in
to Englyssh namede Recueil of the histories of Troye, my
Whiche is comprehendyd how Troye Was thries destroyed
And also the labours & histories of Saturnus, Eptan,
Iubiter Perseus and Hercules, & other moo theym Per-
sified, but as to the historie of Jason, to whych the con-
queste of the golden flese, myn auctor hath not sett it in his
boke, but breuely and the cause is for as moche as he hadde
made before aboke of the hool lyf of Jason. Whych he pre-
sented vnto the noble Prynce in his dayes Philipp Duc
ofourgoyne, And also the sayde boke shulde haue ben to
grette, if he had sett the saide historie in his boke, for it con-
teyneth thre bookes beside thistorie of Jason. Therfor as
moche as this sayd boke is late newe made aparte of alle
thistories of the sayd Jason & the historie of him Whiche
that Dares Frigius & Guido de columpnys wrote in the
begynnyng of their bookes, touchyng the conqueste of the
sayd golden flese, by occasion wherof grewe the cause of the
seconde destruction of the sayd cite of Troye, is not sett in
the sayd boke of Recueil of thistories of Troye, Therefore
vnder the proteccion & suffraunce of the most hyghe puis-
sant & xpen kyng, my most draude naturel liege Lord
Edward by the grace of god kyng of englond, and of
Fraunce and lord of Irland, I entende to translate the
sayd boke of thistories of Jason, folowyn myn auctor
as nygh as I can or may not chaungyn the sentence, ne

672. LEFEVRE: THE HISTORY OF JASON. WESTMINSTER: W. CAXTON, [1477].
FIRST PAGE OF TEXT. (LEAF 2, RECTO.)

Folio. [a-s⁸, t⁶.] 150 leaves; 29 lines. 196 x 125 mm. Type 2. 11^a begins:
but for to do to him playsir. Blades, 7; Proctor, 9621.

Leaf 1, blank; 2^a-3^a, the prologue of the translator; 3^b-4^a, the prologue of the author; 4^b,
blank; 5^a-149^b, the text; 150, blank.

This translation by Caxton himself from the French of Raoul Lefevre, though undated, is
probably the first large book printed after his arrival in England in 1476.

282 x 205 mm. This copy, which is one of the finest Caxtons in existence, being quite perfect, almost uncut and in its original condition, has passed through the collections of J. Erskine, G. W. Taylor, R. Heber and the Earl of Ashburnham. It is very probably the copy which was sold at the sale of Richard Smith's library in 1682 for the sum of five shillings and one penny. In the original Caxton binding of wooden boards covered with blind tooled calf.

West-
minster:
W. Caxton.
[1477.]

Where it is so that euery humayn Creature by the
suffraunce of our lord god is born & ordeigned to
be subgette and thral vnto the stormes of fortune
And so in diuerse & many sondry Wyse man is perplex-
id With Worldly aduersities Of the Whiche I Antome
Wydeuille Erle Epuyeres lord Scales &c haue largely &
in many different maners haue had my parte And of hem
releued by thynfynyte grace & goodnes of our said lord
thurgh the meane of the Mediatrix of Mercy Whiche ge-
euidently to me knowen & vnderstonde hath compelled me
to sette a parte alle ingratitude And droof me by reson &
conscience as fer as my Wreckednes Wold suffyse to gyue
therfore synguler louynges & thankes And exorte d me to
dispose my recouerd lyf to his seruyce in folowig his lawes
and comandemets And in satisfaccō & recōpence of myn
Iniquities & faultes before don to seke & execute y Werkes
that myght be most acceptable to hym And as fer as myn
fraylnes Wold suffre me I rested in that Wyll & purpose
Durynge that season I vnderstode the Jubilee & pardon to
be at the holy Appostle Seynt James in Spayne Whiche
Was the yere of grace a thousand. CCC. lxxij. Thene
I determyned me to take that voyage & shipped from sou-
thampton in the moneth of Iulij the said yere And so
sayled from thens til I come in to the Spaynyssh see there
lackynge syght of alle londes the Wynde beyng good and
the Weder fayr Thene for a recreaō & a passyng of tyme
I had delyte & axed to rede some good hystorie And among
other ther was that season in my cōpanye a Worshipful gen-
tylman callid lordys de Bretaylles Whiche gretly delited

FIRST PAGE OF TEXT. (LEAF 2, RECTO.)

DICTES OR SAYINGS OF THE PHILOSOPHERS. 2^a. wHere it is so [18 Nov.],
that euery humayn Creature by the || suffraunce of our lord god is born &
ordeigned [etc.]. 74^a. hEre endeth the book named the dictes or sayengis || of

West-
minster:
W. Caxton.
1477.

the philosophhres [sic] enprynted/ by me william || Caxton at westmestre the yere
of our lord. M||CCCC.Lxxvij. 76^b. Et sic est finis. . .

Folio. [a-i⁸, k⁶.] 78 leaves; 29 lines. 195 × 125 mm. Type 2. 11^a begins:
weneth lightly a thing. Blades, 8; Proctor, 9622.

Leaf 1, blank; 2^a-3^a, preface of Anthony, Earl Rivers; 3^b, blank; 4^a-73^b, the text; 74^a-76^b,
additional chapter translated by Caxton; 77, 78, blank.

This book, finished on the 18th of November, 1477, holds the important position of being
the first product of Caxton's press with a definite date, and is generally spoken of as the
first book printed in England. It is most probable, however, that several undated books
preceded it.

The ordinary copies of this book have not a full colophon, but a variant copy containing it,
formerly Lord Spencer's, is now in the Rylands library in Manchester. The work was
translated from the French by Earl Rivers, but Caxton revised the translation and added a
chapter "towchyng wymmen."

281 × 195 mm. Without the blank leaves, 1, 77, 78. From the library of the Earl of
Ashburnham. Russia gilt, by C. Hering.

674, 675

[1478.]

CHAUCER, GEOFFREY. THE CANTERBURY TALES.

2^a. wHan that Apprill with his shouris sote
And the droughte of marche hath pcid y rote
And badid euery veyne in suche licour
Of whiche vertu engendrid is the flour. [etc.]

373^b. so that I may be one of hem at the day of dome || that shal be sauid.
Qui cū patre et spū scō viuit et regnat || deus. Per omnia secula seculoz Amen.

Folio. [a-z, A-I⁸, K¹⁰; L-Q⁸, R⁶, S-Z⁸, aa⁶.] 374 leaves; 29 lines. 197 × 128 mm.
Type 2. 11^a begins: Hym wolde he snybbe. Blades, 10; Proctor, 9626.

Leaf 1, blank; 2^a-373^a, the text; 373^b, epilogue; 374, blank.

Of this book no genuine perfect copy is known. That in the library of Merton College,
Oxford, described by Blades as fine and perfect, was only made so early in the nineteenth
century when Lord Spencer presented to the college some leaves from another copy to render
their example complete.

276 × 198 mm. Wanting leaves 2 and 7, supplied in facsimile, and the three blank leaves,
1, 266, and 374. From the library of K. F. Saunders. Old brown russia.

Another copy.

288 × 210 mm. Wanting leaves 1-8, 266, 364, 365, 368-374, in all eighteen leaves, of which
three were blank. From the libraries of E. V. Utterson and the Earl of Ashburnham. Old
brown morocco, over wooden boards.

676

[1478.]

BOETHIUS, ANICIUS MANLIUS TORQUATUS SEVERINUS. DE CONSOLA-
TIONE PHILOSOPHIAE. 2^a. Boecius de consolacione philosophie || Car-
mina qui quondam studio florente peregi || Flebilis heu mestos cogor inire modos ||
aLlas I wepyng am constrained to begynne vers || of soroufull matere, etc.

94^b. Post obitum Caxton voluit te viuere cura
Willelmi. Chaucer clare poeta tui
Nam tua non solum compressit opuscula formis
Has quoq3 s3 laudes . iussit his esse tuas.

166

Folio. [a-l⁸, m⁶.] 94 leaves; 29 lines. 196 × 124 mm. Types 2 and 3. Blades, 25; Proctor, 9630.

Leaf 1, blank; 2^a-93^a, text; 93^a-93^b, Caxton's epilogue; 94^a, epitaph on Chaucer. 265 × 190 mm. Wanting the blank first leaf, and leaves 5 and 94, supplied in facsimile. From the library of the Earl of Ashburnham. Blue morocco, by Hayday.

West-
minster:
W. Caxton.
[1478.]

677

CORDIALE, OR THE FOUR LAST THINGS. 2^a. aL Ingratitude vtterly setting apart, we owe || to calle to our myndes the manyfolde gyftes || of grace, [etc.]. 77^b. Whiche werke pre-sent I begaⁿ the morⁿ after the saide Purificacion of our || blissid Lady. Whiche was the the [sic] daye of Seint Blase || Bisshop and Martir. And finisshed on the euen of thanⁿunciacion of our said bilissid Lady fallyng on the wedⁿesday the xxiiii daye of Marche. In the xix yeer of || Kyng Edward the fourthe.

24 March,
1479.

Folio. [a-i⁸, k⁶.] 78 leaves; 28-29 lines. 194 × 127 mm. Types 2* and 3. 11^a begins: all the birth in payne. Blades, 26; Proctor, 9631.

Leaf 1, blank; 2^a, prologue; 3, table of contents; 4, preface; 5^a-77^b, the text; 78, blank.

Translated by Lord Rivers from "Les Quatre Dernières Choses" of Jean Mielot, printed in Caxton's first type at Bruges, itself a translation from an anonymous Latin treatise, "De Quatuor Novissimis."

This is the finest copy known, and one of the few Caxtons still retaining its original binding. On two blank leaves at the end occurs what is probably the earliest manuscript of Dunbar's celebrated poem, "London thou art the flower of cities all." The only other manuscript source known is in a later chronicle in the British Museum (MS. Vitell. A. xvi).

293 × 215 mm. From the library of the Earl of Ashburnham, with the eight leaves forming the third quire supplied from a copy formerly in the collection of Maurice Johnson of Spalding. In the original Caxton binding of wooden boards, covered with stamped calf.

678, 679

DESCRIPTION OF BRITAIN. 1^b. Hit is so that in many and diuerse places the comyn cronicles || of englond ben had and also now late enprinted at westmynstre, etc. 29^a. Fynysshed by me || william Caxton the xviii. day of August the yere of our lord god || M.CCCC.lxxx. and the xx. yere of the regne of kyng Edward || the fourthe.

18 August,
1480.

Folio. [a-c⁸, d⁶.] 30 leaves; 40 lines. 192 × 122 mm. Type 4. 11^a begins: scotland but is in englond. Blades, 40; Proctor, 9634.

1^a, blank; 1^b, table of contents; 2^a-29^a, the text; 29^b, 30, blank.

This book was intended as a supplement to the Chronicles with which it is usually bound, as is the case with the duplicate catalogued below. Apparently a considerably larger number of copies were printed of it than of the Chronicles, as it was never reprinted, and is found added to both the 1480 and 1482 editions of the Chronicles.

292 × 207 mm. Wanting the blank last leaf. From the collection of the Duke of Buccleuch. Purple morocco, with the Buccleuch arms on the sides.

Another copy.

This copy wants leaves 1, 2, 3, 6, 7, 8, 30, in all seven leaves, of which the last was blank. Bound with Caxton's Chronicle of 1482.

After this foloweth the Recapitulacion of the thynges
aforaid^z capitulo .xxiij.

Ther endeth the table of the Rubriccs of this
present book.

Prologue declaryng to Whom this book apperteyneth



c Onsideryng
that wordes ben
perusshyng / sayne / &
forgeteful / And wri-
tynges duelle & abi-
de permanet / as I rede
Vox audita perit / lit-
tera scripta manet /
Thise thynges haue
caused that the fautes

and^z dedes of Almyghty men / ben sette by declaracion in
fair and^zourned^z volumes / to thende that science and
Artes lerned^z and^z founden of thynges passed^z myght be
had^z in perpetuel memorye and^z remembraunce / ffor the
lertes of nobles in escheuyng of ydolens at suche tyme
as they haue none other vertuose ocupacōn on hāde ought
to exercyse them in redyng / studyng / & visyting the noble
faytes and^z dedes of the sage and wysemen somtyme tra-
uaillyng in prouffitable vertues / of Whom it happeth ofte
that somen ben enclyned^z to visyte the bookes treatyng
of sciences particuler / And othe^r to rede & visyte bookes
spekyng of faytes of armes / of loue / or of othe^r meruail

FIRST PAGE OF THE PROLOGUE. (LEAF 4, RECTO.)

West-
minster:
W. Caxton.
[1481.]

VINCENT OF BEAUVAIS. THE MIRROR OF THE WORLD. 2^a. Here
begynneth the table of the rubriccs of this presen||te volume named the Mirrour
of the world or thymage || of the same. 100^a. whiche book I began first to
trāslate the || second day of Ianyuer the yere of our lord. M. CCCC. ||. lxxx. And
fynysshyd the viij day of Marche the same || yere, And the xxi yere of the
Regne of the most Crysten || kynge, kynge Edward the fourthe, vnder the
Shadowe of || whos noble proteccion I haue empyred & fynysshed this || sayd

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lytil werke and boke. . . . And after this short z transitorye lyf he brynge ||
hym and vs in to his celestyal blysse in heuene Amen.

Folio. a-m⁸, n⁴. 100 leaves; 29 lines. 191 x 122 mm. Type 2*. 11^a begins:
the soule is eupayred [sic]. Blades, 31; Proctor, 9638.

West-
minster:
W. Caxton.
[1481.]

Leaf 1, blank; 2^a-4^a, table of contents; 4^a-5^b, prologue; 6^a-99^b, the text; 99^b-100^a, the
epilogue; 100^b, blank.

This book, printed early in 1481, is one of the first issued by Caxton with illustrations.
These are of two kinds, figures of masters with their pupils, the others merely diagrams, such
as are found in ordinary manuscripts of the book. These diagrams are not easy to understand,
and the printer himself has put many in the wrong place. In the first part, which should
contain eight diagrams, he has put the second and third in the wrong order and omitted the
fourth. The nine diagrams of the second part are also wrongly placed. Those of the third
part are the most correct, but although ten are mentioned only nine appear. The explanations
which are written in ink in the diagrams in some copies are all in the same hand. This Oldys
suggested might be Caxton's own, but he would be more likely to delegate so simple and
monotonous a piece of work to an assistant. The present copy is one of the few without these
written descriptions.

279 x 190 mm. Wanting the blank first leaf, and leaves 6 and 7, supplied in facsimile.
Green morocco, by Riviere.

681

INDULGENCE OF IOHANNES DE GIGLIIS. IOhannes de giglis Iuris [1481.]

vtiusq, doctor Sanctissimi dñi nostri dñi Sixti diuina prouidencia pape
a||postolice subdiaconus, Nec nō in regno Anglie fructuū reddituū et aliorū
Iuriū camere apostolice debitorū || ac nūcius et commissarius generaliter ad
infra scripta deputat⁹ z cōstitutus, Dilecto nobis in xpristo [etc.]. End, line 21,
etc. . . . In quoꝝ oīum et singuloꝝ fidem pñtes sigilli commissionis indulgenciaꝝ
et dispē-||sacionū sancte cruciate quo ad hoc vtimur iussim⁹ et fecimus
appensione cōmuniri. Dat' || die mensis Anno dñi Millesimo quadrin-
gentesimo octuagesimo primo Ac pontificatus prefati || sanctissimi domini nostri
dñi Sixti pape quarti anno vndecimo.

Broadside. 24 lines. 203 x 152 mm. Type 4. Blades, 44.

Granted on the authority of Pope Sixtus IV to contributors to the defence of Christendom
against the Turks. The "singular" issue (*i.e.* intended to be filled up for a single contributor),
with the year of the pontificate.

Upon vellum. Two copies of this Indulgence were used to line the original binding of the
copy of the Royal Book in this library, this copy being slightly cropped at the end of the lines
while the other is shaved along the top. When the book was sent to Sotheby's for sale in 1902,
by the Bedfordshire General Library, these indulgences were taken out and sold separately,
the second copy being now in the British Museum. A fragment of a third copy is preserved
in King's College, Cambridge.

682, 683

CICERO, MARCUS TULLIUS. OF FRIENDSHIP AND THE DECLAMA-
TION OF NOBLESSE. Sig. a1 recto. Here foloweth the said Tullius de
Amicicia translated in||to onr [sic] maternall Englissh tongue by the noble
famous || Erle, The Erle of wurcestre sone z heyer to the lord typ-||toft.
Sig. f 8, verso. that we at our departyng maye departe in suche wyse, that || it
maye please our lord god to receyue vs in to his euir-||lastyng blysse. Amen : ||
Explicit Per Caxton.

12 August,
1481.

III

169

Z

West-
minster:
W. Caxton.
12 Aug., 1481.

Folio. a-f⁸. 48 leaves; 29 lines. 195 x 122 mm. Types 2* and 3. 11^a begins:
to the yeres of force. The second part of Blades, 33; Proctor, 9640.

Here foloweth the said Cullius de Amicia translated in
to our maternall Englyssh tongue by the noble famous
Erle, The Erle of Warcestre sone & heyr to the lord tpy:
toft, which in his tyme fflowed in vertue & cunnynge, to
whom I kinelle none lyke amonge the lordes of the tem-
poralite in science & moral vertue, I beseeche almyghty god
to haue mercy on his soule & praye al them that shal here
or rede this lictle treatys moche vertuous of frendship in li-
ke wise of your charyte to remembre his soule among your
prayers, And by cause this werke was made by the prin-
ce of Eloquence Cullius intituled de Amicia after that
he had achieved his booke de senectute, as hertofore ye maye
more playnly see at large, thene me semeth it requisite &
necessarpe that I sette in folowing the said booke, this booke
de Amicia, which by goddes grace shal playnly folowe
Cicero de Amicia

¶ Quintus Mucius Augur Seuola, This
was his name, which was boonte to telle
many thynges merely / And by mynde of
Celiu / Teliu his fader in lawe / And he
was not asfere to call hym a wise man in all his sayen-
ges, To the which Seuola I was put by my fader /
And after that I had taken the clothyng due to the
astate of man / While I myght or that it was leeful
to come so to doo, I neuer departed fro that good olde
mannys syde / of whom I lerne many thynges disputed
ripley, And many thynges said compendiously, And les-
houely such I haue alway, wyng my payne by meanes

a 1

681. CICERO: OF FRIENDSHIP AND THE DECLAMATION OF NOBLESSE. WESTMINSTER:
W. CAXTON, 1481. (FIRST PAGE OF THE DE AMICITIA.)

A complete copy contains also the translation of the De Senectute on 72 leaves, sigs. i⁶, a⁶,
b-h⁸, i⁸, making 120 leaves in all.

279 x 190 mm. Wanting, in addition to the De Senectute, leaves 25-28 of the De Amicitia.
Brown morocco, by Riviere.

Another copy.

This copy contains the De Amicitia only, sigs. a-c⁸, d⁴, 28 leaves.
Book-plate of C. R. Old half red morocco.

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¶ Liber primus

One name ¶ In kynge edgards tyme kynadpus Alpyrus so
ne Was duke & lorde of the Scottes and Warred in pycr lunde &
destroyed the pycr he Warred sig fithes in Sayon and toke al
the lunde that is bitwene tWede and the scotysch see. With Wrong
and With strengthe

¶ De Incolarum linguis**¶ Capitulum 49**

As it is knowen how many maner peple ben in this lund
ther ben also many langages and tonges. Netheles Walsh
men and scottes that ben not medled With other nacions kepe
neygh yet theyr first langage and speche. But yet the scottes that
were somtyme confederate and dwellyd With pycr drawe som
what after theyr speche. But the Flemynge that dwelle in the
westside of Wales haue lest her straunge speche & speken lyke to
sayons, also englysshmen though they had fro the begynnynge the
maner speches Southern northern and myddel speche in the mid
del of the lunde as they come of the maner of people of Germa
nia. Netheles by commyngion and medlynge first With danes
and after ward With normans In many thynges the countrey
langage is appayred, for somme use straunge Wlaffynge, chyt
rynge harrynge garrynge and gasbryng, this appayrynge of the
langage cometh of two thynges, One is by cause that children
that gon to scole lerne to speke first englyssh & than ben compellid
to construe her lessens in frenssh and that haue ben used syn
the normans come in to Englonde. Also gentilmens children
ben lerned and taught from theyr yongthe to speke frenssh,
And bybondysch men will counterfete and likene hem self to gen
tilmen and arn hely to speke frenssh for to be more sette by. Wher
for it is sayd by a comyn prouerbe. Jack Wold be a gentelman if
he coude speke frenssh. ¶ Trevisa ¶ This maner Was moche u
sed to fore the grete deeth. But syn it is somdele chaunged ¶ For
sir Johan cornuayle a mayster of gramer chaunged the techynge
in gramer scole and construction of frenssh in to englyssh. and
other scoolmaysters use the same way now in the yere of oure
lord M. iij. C. lx. v. the ix yere of kynge Rycharde the secundy and
haue all frenssh in scoles and use al construction in englyssh. Wher
in they haue auantage one way that is that they lerne the son
ner they gramer And in another disauantage, for now they

(LEAF LXVIII, VERSO.)

HIGDEN, RANULPH. POLYCHRONICON. 2^a. Prohemye || gRete thankynge
lawde & honoure we merytoryous-||ly ben bounde to yelde and offre vnto
wryters of hys-||toryes, whiche gretely haue prouffytet oure mortal || lyf. 449^a.
Ended the second day of Iuyll the xxij yere of || the regne of kynge Edward the
fourth & of the Incarnacion of || our lord a thousand four honderd foure score and
tweyne, || Fynysshed per Caxton.

Folio. a, b⁸, c⁴; 1-28⁸, 28^{*2}; 29-48⁸, 49⁴; 50, 52-55⁸. 450 leaves; 40 lines.

171

22

West-
minster:
W. Caxton.
[1482.]

West-
minster:
W. Caxton.
[1482.]

191 x 121 mm. Type 4. With headlines and numbers to pages, which are often incorrect. 11^a begins: Goddesses whiche. Blades, 46; Proctor, 9645.

Leaf 1, blank; 2^a-3^b, prologue; 4^a-20^a, table of contents; 21, blank; 22^a-24^a, Dialogue between the Clerk (John of Trevisa) and the Lord (Lord Berkeley); 24^a-24^b, Epistle of John of Trevisa to Lord Berkeley; 25, blank; 26^a-449^a, the text; 449^b, 450, blank.

This Chronicle was originally compiled by Higden, a monk of Chester, and translated into English by John of Trevisa, who also made English translations of the Bible and the "De proprietatibus rerum" of Bartholomaeus Anglicus. The history from 1387 to 1460, which is the eighth and last book, was compiled by Caxton himself, and is the most lengthy piece of original work which we have from his pen.

280 x 194 mm. Wanting leaves 1-25, 132, 174, 359, 366, 391, 435-450, in all forty-seven leaves. This copy in 1655 belonged to a certain Anthony Porter, who has written the following good resolution on one of the leaves: "Feb. 27th, 1655. I begane at the beginning of this Booke entending to reade it over by gods assistance." Another note states that the book was bound at Worcester in 1660. At a later date it was in the collections of Thomas Jolley and Lord Ashburnham. Old calf.

Another copy.

Wants leaves 1, 8, 17, 20, 21, 246, 382, 412, 417, 419, 424-450; in all thirty-seven, of which four were blank. The missing leaves are supplied in facsimile. A coloured print of a king seated, with a man standing beside him holding his right hand, and a scribe on a stool at his feet, writing, has been inserted at the commencement of the book.

247 x 191 mm. Bound in green morocco, by Riviere.

Another copy.

Wants leaves 1-21, 25, 246, 264, 265, 268, 269, 364-450; in all 113 leaves, of which five were blank.

247 x 191 mm. Bound in green morocco, by Riviere.

*** Taking all three copies together the leaves not to be found are 1, 8, 17, 20, 21, 435-450; in all 21 leaves, of which three were blank.

687, 688

8 October,
1482.

CHRONICLES OF ENGLAND. 2^a. iN the yere of thyncarnacyon of our lord Ihu crist M||CCCC, lxxx, And in the xx yere of the Regne of || kyng Edward the fourth, Atte request [sic] of dyuerse gen||tylmen I haue endeuyryd me to enprynte the Cro-||nycles of Englund, etc. 182^a. Thus endeth this present book of the Cronycles of Englund, || Enprynted by me William Caxton In thabbey of westmestre by || london, Fynysshed, and accomplysshed the, viii, day of October, || The yere of the Incarnacyon of our lord God, M, CCCC, lxxxij || And in the xxij yere of the regne of kyng Edward the fourth.

Folio. [*⁸], a-x⁸, y⁶. 182 leaves; 40 lines. 190 x 121 mm. Type 4. 11^a begins: slepe they cut al hir. Blades, 45; Proctor, 9646.

This copy wants leaves 1, 9, 179-182, in all six leaves, of which two were blank.

Leaf 1, blank; 2^a-8^b, table of contents; 9, blank; 10^a-182^a, the text; 182^b, blank.

Of the seven copies known of this edition all are more or less imperfect.

255 x 187 mm. Wanting leaves 1, 9 (both blank), 179-182, in all six leaves. From the library of the Earl of Ashburnham. Brown morocco, by F. Bedford.

Another copy.

255 x 188 mm. Wanting leaves 1-15, 169, 170, 175-182, in all twenty-five leaves, of which two (leaves 1, 9) were blank; the rest are supplied in facsimile.

From the Irwin library. Brown morocco, by Bedford.

172

GOWER, JOHN. CONFESSIO AMANTIS. 2^a. This book is intituled confes-||sio amantis, that is to saye || in englysshe the confessyon of || the louter maad and compyled by || Iohan Gower squyer borne in walys. 221^b. Enprynted at westmestre by me || willyam Caxton and fynysshed the ij || day of Septembre the fyrst yere of the || regne of Kyng Richard the thyrd, the || yere of our lord a thousand, CCCC, || lxxxiii, [sic for 1483].

West-
minster:
W. Caxton.
2 Septem-
ber, 1483.

Folio. [*]⁸, 1, b-z, &, A, B⁸, C⁸. 222 leaves; 46 lines. 218 × 151 mm. Types 4 and 4*. With headlines and numbers to pages. 11^a begins: that clerkes to the werre intende. Blades, 53; Proctor, 9654.

Leaf 1, blank; 2^a-7^b, table of contents; 8, 9, blank; 10^a-221^b, text; 222, blank.

Caxton in printing this book probably used a manuscript with an illumination at the beginning of each section, and has left a corresponding place in the printed text. In this copy some early owner has inserted a rough pen and ink drawing at the head of book v.

302 × 214 mm. Wanting leaves 1, 8, 9, and 222, all blank. Brown morocco, with the arms and initials of Henry Perkins.

CATO, DIONYSIUS. THE BOOK CALLED CATON. 2^a. Here begynneth [1484.] the prologue or prohemye of the booke callid || Caton, whiche booke hath ben translated in to Englysshe by || Mayster Benet Burgh, late Archedeken of Colchestre, etc. 79^a. Here fynyssheth this present book whiche is sayd or called || Cathon translated oute of Frensshe in to Englysshe by Will-||iam Caxton in thabbay of westmynstre the yere of oure lord || MCCCC lxxxiiij, And the fyrst yere of the regne of Kynge || Rychard the thyrde the xxij day of decembre.

Folio. 1⁶, a-h⁸, i¹⁰. 80 leaves; 38 lines. 190 × 118 mm. Types 4* and 2 (headings). 11^a begins: suffrateuse and nedy. Blades, 55; Proctor, 9656.

Leaf 1, blank; 2^a-3^a, Caxton's prologue; 3^b-5^b, table of contents; 6, 7, blank; 8^a-79^a, the text; 79^b, 80, blank.

This is the fourth edition of the Cato printed by Caxton. It differs from the others in having a commentary added, translated by Caxton from the French.

273 × 200 mm. Wanting leaves 1, 6, 7, 39-46, 80, in all twelve leaves, of which four were blank. From the library of the Earl of Ashburnham. Old russia leather.

Another copy.

On leaf 94 at the bottom is the impress of a type fallen sideways.


277 × 195 mm. Wanting only leaves 1, 6, and 7, all blank. From the Willett collection. Early inscriptions: (i) "Nicholas Clarke." (ii) "Ex dono Amici Johannis Alford Argi 7 Decr 1722." (iii) "Us [Who's?] Honore lies heere | y the good erle of Devonshire | and maud my wife that was so deere | wee liued together 55 yere | that wee hadd wee spent | that wee gave wee haue | that wee lefte wee loste." | English sixteenth-century brown calf, tooled with blind roll: small piece of manuscript at ends.

ORDER OF CHIVALRY. 2^a. ¶ Here begynneth the Table of || this present [1484.] booke Intytled the || Book of the ordre of chyualry or knyghthode. 51^a. and after this short z transitory || lyf to haue euerlastyng lyf in heuen, whe-||re as is Ioye and blysse world without || ende Amen.

West-
minster:
W. Caxton.
[1484.]

Quarto. a-f⁸, g⁴. 52 leaves; 26 lines. 125 × 80 mm. Types 4 and 3 (headings). 11^a begins: clerkes and in the knyghtes. Blades, 59; Proctor, 9651.

¶ Here after foloweth the mater
and tenour of this said Booke.
And the fyrst chappter saith how
the good Heremyte deuyled to the
Esquier the Rule & ordre of chy
ualrye

 Contrey ther was
in which it happed that
a wyse knyght whiche
longe had mayntened
the ordre of chyualrye
And that by the force
& noblesse of his hygh
courage and wysedom
and in auenturyng his body had maynte-
ned barres justes & tournes / & in many
batailles had had many noble byctours &
ghorious / & by cause he saue & thowt in his
courage yf he myght not long lyue / as he which
by long tyme had ben by cours of nature
nyght vnto his ende / chaas to hym an her-
emytage / for nature faylled in hym by
age / And hadde no power ne vertu to vse
a iiij

692. ORDER OF CHIVALRY. WESTMINSTER: W. CAXTON, [1484].
(FIRST PAGE OF TEXT.)

Leaf 1, blank; 2^a, prologue; 2^b, table of contents; 3^a-49^a, text; 49^a-51^a, Caxton's epilogue; 51^b, 52, blank.

The initial A shown in the facsimile occurs also in Caxton's Aesop, and is the most ornamental letter that he used.

The author of this work is not known, but it agrees exactly with a manuscript preserved in the Bibliothèque Nationale, entitled "L'Ordre de Chivalerie," written in Flanders for Edward IV.

198 × 135 mm. Wanting leaves 50-52, three leaves, of which one was blank. From the libraries of Archibald Fraser of Lovat, and the Earl of Ashburnham. The manuscript notes in the book have been attributed, without any sound reason, to Roger Ascham. Brown calf.

693

[1484.]

CHAUCER, GEOFFREY. THE CANTERBURY TALES. 2^a. Prohemye ||
gRete thanks lawde and honour, ought to be gy-||uen vnto the clerkes, poetes,
and historiographs || that haue wretton many noble bokes of wysedom, etc. 312^a.
Qui cum || patre et spiritu sancto viuit et regnat deus, Per omnia secula ||
seculorum AMEN.

174

Folio. a-t⁸, v⁶; aa-hh⁸, ii⁶; A-K⁸, L⁴. 312 leaves; 38 lines. 190 × 124 mm. Type 4*. With headlines, but no numbers to pages. 11^a begins: [A]N habyr-dassher. Blades, 60; Proctor, 9661.

West-
minster:
W. Caxton.
[1484.]

The Squyers tale



Here begynneth the squyers tale

At surtey in the bond of Tartarye
 There dwellyd a kyng that barryd myght
 Thowgh whiche there dyde many a doughty man
 This nobyl kyng was clepyd Cambuscan
 Whiche in hys tyme was of so greet renoun
 That ther was nowhere in no region
 So excellent a lord in alle thyng
 He lackid nought that bnged to a kyng
 As of the fete of whiche he was born
 He kepte hys lay to whiche he was born
 And therto he was hardy wyse and ryche
 Opyous iuste and allbey y lych
 Soth of hys word kyngne and honourable
 Of hys corage as ony center feyde

693. CHAUCER: THE CANTERBURY TALES. WESTMINSTER: W. CAXTON, [1484].

(PAGE OF TEXT.)

Leaf 1, blank; 2^a, Caxton's prologue; 3^a-312^a, the text; 312^b, blank.

To this edition twenty-four woodcuts were added. Caxton's prologue is especially interesting as showing the care he took over the text of the book. He tells us that some one had complained of the incorrectness of the first edition, and had lent him a more correct manuscript from which he had printed this second. The only perfect copy known is in the library of

West-
minster:
W. Caxton.
[1484.]

St. John's College, Oxford, but it is very much cut down, and the woodcuts have been coarsely coloured.

270 × 198 mm. Wanting leaves 1, 2, 4, 5, 7, 8, 12, 13, 18, 19, 294, 299-303, 306-312. In all twenty-three leaves, of which one was blank. This copy belonged to Heber, and afterwards to Lord Ashburnham, who added leaves from other copies. In a sixteenth-century calf binding.

694, 695

[1484.]

LYDGATE, JOHN. THE LIFE OF OUR LADY. 1^a. This book was compyled by dan Iohn lydgate monke of || burye, at the excitacion and styryng of the noble and || victorious prynce, Kyng harry the fyfthe, in thonoure || glorie ⁊ reuerence of the byrthe of our moste blessyd lady, mayde || wyf and moder of our lord Ihesu cryst, chapytred as foloweth || by this table. 95^a. Blesse vs marie, the most holy virgyne || That we regne in heuen with the ordres nyne || Enpryntyd by Wyllyam Caxton.

Folio. [*²]a-l⁸, m⁶. 96 leaves; 39 lines. 195 × 125 mm. Type 4*. 11^a begins: And thy temple. Blades, 64; Proctor, 9665.

1^a-2^b, index to chapters; 3^a-94^b, the text; 94^b-95^a, Caxton's epilogue; 95^b, 96, blank. 250 × 185 mm. From the collection of Rawlinson and (apparently) of Ratcliffe, and latterly of the Earl of Devon. Made up at an early date from two copies. Blind tooled russia leather.

Another copy.

257 × 198 mm. Wanting leaves 1-3, 90-96, in all ten leaves, of which one (leaf 96) was blank; the rest are supplied in facsimile.

From the Irwin library. Brown morocco, by Bedford.

696

[1485.]

LIFE OF SAINT WINIFRED. [2^a. ¶ Here begynneth the lyf of the holy ⁊ blessid vyrgyn saynt || wenefryde.]

Folio. The entire book contains 16 leaves (a, b⁸), 38 and 39 lines. Type 4*. Blades, 65; Proctor, 9667.

This fragment is one leaf only, the sixth. Three copies of the work are known.

697

[1488.]

JACOBUS DE VORAGINE. THE GOLDEN LEGEND. 2^a. The holy and blessed doctour || saynt Ierom sayth this aucto||ryte, do alweye somme good || werke, to thende that the deuyl fynde || the not ydle, And the holy doctour || saynt austyn sayth in the book of the || labour of monkes, that no man stronge || or myghty to laboure ought to be ydle || for which cause, etc. 448^b. I haue accomplisshed at the commaū-||demente and requeste of the noble and || puyssaunte erle, and my specyal good || lord wyllyam erle of arondel, ⁊ haue || fynysshed it at westmestre the twenty || day of nouembre, the yere of our lord || M.CCCC.lxxxiiij, ⁊ the fyrst, yere || of the reygne of Kyng Rychard the || thyrd, || By me wyllyam Caxton.

Folio. AA⁶; a-z, &⁸, 9⁶; A-X⁸; aa-ff⁸, gg⁶, hh, ii⁸, kk⁶. 448 leaves; 55 lines. With headlines and numbers of pages. 269 × 165. Type 4* and 5 (headlines). Blades, 69; Proctor, 9668.

176

This is Caxton's second edition, which may be distinguished from the first by the greater part of the headlines being in Caxton's type No. 5, in place of the larger type No. 3, used throughout the first issue. In this edition, the quire X of eight leaves takes the place of quires X and Y, nine leaves, in the first edition; and there is no blank leaf at the end, as the life of Saint Erasmus has been added. This second edition would appear to have been printed owing to the destruction of part of the stock of the first, for in all known copies, 192 leaves, *i.e.*, signatures a-t (152 leaves) and A-E (40 leaves), are of the first edition. No perfect copy is known. 340 x 226 mm. Wanting leaves 1-121, 126, 129, 135, 137-140, 150, 167-174, 216, 280, 281, 287, 354, 357, 432-448, in all one hundred and sixty leaves. From the Sneyd library. Modern calf.

Westminster:
W. Caxton.
[1488.]

¶ Here after ben conteyned & declared the x comandementes of the lawe which god wrote with his propre syngre & delyuered them to Moyses the prophete for to preche to the peple for to holde & kepe capitulo



¶ Or to haue & to come vnto the knowleche of the x comandementes of the lawe. the which euery creature resonable is holden to kepe for to haue lyf pardurable. is to wete that syth the creacion of thumayn creature four lawes haue ben **¶** The first lawe is called the lawe of nature. which is none othez thyng but knowlege of good & euyl

by the which we knowe that / which we ouzt tene we after reason. & also that which we ouzt to flee. that is to do to othez that which we wold after reason shold be doon to vs. & not to do to othez that / which we wold after reason shold not be doon to vs. & this lawe gaf god to man & to woman in hys creacion. & that same lawe euery creature resonable ought to kepe. & by ygnoraunce he shal not be excused / syth they haue vnderstodpyng of reason **¶** The ij lawe cometh of the deuyll to destroye the lawe of nature aswysayd. & that is said lawe of concupiscence which was put in the creature resonable by the

PAGE OF TEXT. (SIG. A₆ RECTO.)

THE ROYAL BOOK OR BOOK FOR A KING. 2^a. WHan I remembre [1488.]
and take hede of the conuersacion of || vs that lyue in this wretched lyf. in which

III

177

AA

West-
minster:
W. Caxton.
[1488.]

is no surete || ne stable abydyng, etc. 161^a. whiche translacion or re-||ducyng oute of frensshe in to englysshe was achyeued, fynys-||shed & accomplysshed the xiii day of Septembre in the yere of || thyncarnacyon of our lord . M. CCCC. lxxxiiij [sic], And in the || second yere of the Regne of Kyng Rychard the thyrd.

Folio. a-t⁸, u¹⁰. 162 leaves; 33 lines. 185 × 118 mm. Type 5. 11^a begins: Ageynst this comandement doon. Blades, 74; Proctor, 9671.

Leaf 1, blank; 2, Caxton's preface; 3^a-5^b, table of contents; 6^a-161^a, the text; 161^a, epilogue; 161^b, 162, blank.

This is a translation by Caxton of the French work known under the title of "Le Livre des Vices et des Vertus." The present copy is one of the finest specimens of Caxton's press in existence and is in its original stamped binding. The boards were originally lined with four copies of an indulgence printed by Caxton. Two of these disappeared at an early date, and when the volume was put up for sale in 1902, the other two were extracted and sold separately. One of these is in the present collection (see No. 683). The woodcuts in this book belong to the sets cut for the "Golden Legend" and the "Speculum Vitae Christi."

285 × 210 mm. Wanting leaves 1 and 162, both blank. This copy belonged to a certain Thomas Archer, parson of Houghton Conquest in Bedfordshire, at the beginning of the seventeenth century. By him it was left to the library of St. John's Church, Bedford. This library was afterwards moved to S. Paul's Church, Bedford, and about 1840 transferred to the Bedford Literary Institute, the Trustees of which sold the Caxton in 1902. In the original stamped binding by Caxton, ornamented with similar dies to those on the "Festial" in the British Museum.

699

[1489.]

DOCTRINAL OF SAPIENCE. 1^a. This that is writen in this lytyl boke ought the prestres || to lerne aud [sic] teche to theyr parysshēs: And also it is ne-||ces- sary for symple prestes that vnderstōde not the scrip||tures. And it is made for symple peple and put in to englissh. etc. 92^a. ¶ Thus endeth the doctrial of sapyence the whyche is ryght || vtile and prouffitable to alle crysten men, whyche is translated || out of Frenshe in to englysshe by wyllyam Caxton at westme||stter fynysshed the .vij. day of may the yere of our lord, M. CCCC || lxxx ix || Caxton me fieri fecit.

Folio. A-I⁸, K, L¹⁰. 92 leaves; 33 lines. 188 × 120 mm. Type 5. 11^a begins: is glorye of angellys. Blades, 76; Proctor; 9676.

This copy wants leaves 1, 3, 44, 75, 80, 85; in all six leaves.

Leaf 1, introduction; 2^a-3^a, table of contents; 3^b-92^a, the text; 92^b, Caxton's device.

This book is a translation from a French edition of the "Manipulus Curatorum," by Guido de Mont Rocher. A unique copy printed on vellum is in the Royal Library at Windsor. This contains an extra chapter "Of the neclygences of the masse and of the remedies," added by Caxton as an appendix, because he did not consider the subject of it suitable for every layman to read.

231 × 168 mm. Wanting leaves 1, 3, 44, 75, 80, 85; in all six leaves. From the collections of J. Towneley, the Duke of Devonshire, C. Hutton, Dawson Turner, and T. Bateman. Old russia leather.

700

[1489.]

DICTES OR SAYINGS OF THE PHILOSOPHERS. 1^b. WHere it is so that euey creature by the suffraunce of || our lord god is born and ordeyned to be subgette, etc. 69^a. Whom I beseche Almyghty god tencrece and to continue || in his vertuous disposicion in this world And after this || lyf to lyue euer- lastyngly in heuen. Amen . || ¶ Caxton me fieri fecit.

178

Folio. [*²]A-G⁸, H, I⁶. 70 leaves; 31 (30-32) lines. 186 x 119 mm. Type 6.
11^a begins: better for their connynge. Blades, 89; Proctor, †9683.

West-
minster:
W. Caxton.
[1489.]

to poure indygent people/it profyteth as a good medycine
couenably geuen to them that be sene but the almes geuen
to the not indygent, is as medycine geuen wythout cause/
¶ And sayde he is happy that wythdraweth his eye and
his eye fro all euyl thynges/¶ And sayde, the most coue-
nable dyspence that eny man may make in his lyff/ it is
that is sette in the seruaice of god/and in goode werke/
¶ And the seconde is that is that is spende in necessarye
thynges that may not be forborne, as mete drinke clothynge
and for remedies agens t sickness and worst of all is
that is dispende in syn and euyl werke/

Hermes was borne in Egypte and is as mystyl to
say ther as mercury, and in ebreu as Enoch. Whiche
was sone to Jareth the sone of Matusale, the sone of ma-
laleel/ the sone of Caynan/ the sone of Enoes sone of seth
sone of Adam, and was afore the grette flore called Moes
flore/ After y fil there another lityl flore, whiche dwelled
but the countree of Egypte onely afore the whiche the sayd
Hermes departeth thens/ and went through all landes tyl
he was foure score yere olde and ii/ And wyth hym hadde
lyyij. persones of dyuers tonges whiche alweye stered ex-
horted the people to obeye our lord god/ And edyfyed/ C Biiij
tollones whiche he fulfyllid wyth sciences/ And was the
first that fonde the sciences of scoles/ and establisshed to
the people of euery clymate lalwes couenable and apparte y
nyng to theyr opynions/ to the whiche hermes the kyng in
thoo dayes gaue grette audieñce & obeyssaunce in all theyr lan-
des & so dyde thenhitañte of the Isles of the see he constrey-
ned them to kepe the lalwe of god in sayyng trowth to dis-
pyse the worlde to kepe Justyce, to wyne the saluacyon in
the other worlde he commaunded orysones and prayers to be

¶ iiij

700. DICTES OR SAYINGS OF THE PHILOSOPHERS. WESTMINSTER: W. CAXTON, [1489].
PAGE OF TEXT.

1^a, Caxton's device; 1^b-2^b, prologue of Anthony, Earl Rivers; 3^a-66^b, the text; 67^a-69^a,
additional chapter added by Caxton; 69^b, 70, blank.

This third edition, like the second (printed about 1480), reprints the date November, 1477,
found in the Spencer copy of the first. The type in which it is printed came into use about 1488.

262 x 194 mm. Wanting leaves 67-69, supplied in facsimile by Harris, and leaf 70, blank.
From the collection of the Rev. J. Fuller Russell. Stamped brown morocco, by Clarke and
Bedford.

West-
minster:
W. Caxton.
[1490.]

701

BONAVENTURA. THE MIRROR OF THE LIFE OF CHRIST. 2^a.

¶ Incipit Speculum vite Cristi ¶ AT the begynnyng of the prohemie of the booke that is ¶ cleped the myrroure of the blessyd lyf of Ihesu Cryste. 147^a. ¶ Em-
prynted by wyllyam caxton. 147^b. ¶ In omni tribulacione, temptacione,
necessitate ⁊ angustya. ¶ succurre nobis piissima virgo maria Amen.



THE ANNUNCIATION. (SIG. B₈ RECTO.)



THE RESURRECTION. (SIG. P₇ RECTO.)



THE ASCENSION. (SIG. R₂ RECTO.)



CORPUS CHRISTI. (SIG. S₁ VERSO.)

Folio. a-s⁸, t⁴. 148 leaves; 33 lines. 187 x 120 mm. Type 5. With head-
lines but no numbers to pages. 11^a begins: the whiche processe shall be take.
Blades, 71; Proctor 9672.

180

Leaf 1, blank; 2^a-3^b, index of chapters; 4^a-7^b, prologue; 8^a-137^a, text of Speculum; 137^b-147^b, Treatise of the Mass; 148^a, blank; 148^b, Caxton's device.

There are two editions of this book, but they have generally been confused. Though in the same type and almost identical, they vary for the most part in the headlines. Another point is that the first edition was printed about 1486, before Caxton made use of a device, and the last leaf is blank, while in the second edition this last leaf has the device upon it. An autograph letter from William Blades in the present copy shows that he was aware of the first point of difference, but not of the second.

The book contains a number of woodcuts, almost the best of those engraved for Caxton, and also a few very small ones which belong to a set intended for use in a Horae. The full set of the Speculum cuts were not used in the book, for another is found in the "Book of divers ghostly matters," and one or two others were not used until after his death.

260 × 188 mm. Wanting leaf 1, blank, and leaf 13, supplied in facsimile. From the collection of the Earl of Ashburnham. Red morocco.

West-
minster:
W. Caxton.
[1490.]

702

VERGILIUS MARO, PUBLIUS. ENEYDOS. 1^a. After dyuerse werkes made, [1490.] translated and achieved, ha||uyng noo werke in hande. I sittynge in my studye where as || laye many dyuerse paunflettis and bookys. happened that || to my hande cam a lytyl booke in frenshe, whiche late was || translated oute of latyn by some noble clerke of fraunce whi||che booke is named Eneydos/ made in latyn by that noble || poete z grete clerke vyrgyle [etc.]. 85^a, line 18. Here fynyssheth the boke yf [sic] Eneydos, compyled by Vyr||gyle, which hathe be translated oute of latyne in to frenshe, || And oute of frenshe reduced in to Englysshe by me wyll'm || Caxton, the xxij daye of Iuyn. the yere of our lorde. M. iiij || CLxxxx. The fythe yere of the Regne of kynge Henry || the seuenth || 85^b. Caxton's device. || 86. blank.

Folio. A⁴, Aiii², B-L⁸. 86 leaves; 31 lines. 185 × 119 mm. Type 6. Blades, 88; Proctor, 9679.

Leaves 1-5, prologue; 6, blank; 7^a-85^a, text; 85^b, Caxton's device; 86, blank.

256 × 162 mm. Wanting leaves 1-5, supplied in facsimile, and leaves 6 and 86, blank. From the Irwin library. Brown morocco, by Bedford.

703

VINCENT OF BEAUVAIS. THE MIRROR OF THE WORLD. 1^a. [1490.]

Here begynneth y table of the rubrics of this presen-||te volume named the myrrour of the world or thy-||mage of the same. 87^b. And after this short || and transytorye lyf he brynge hym and vs in to his celesty-||all blysse in heuene AMEN, || ¶ Caxton me fieri fecit.

Folio. a-1⁸. 88 leaves; 31 lines. 187 × 118 mm. Type 6. 11^a begins: bere ne susteyne. Blades, 90.

1^a-2^b, table of contents; 3^a-4^a, prologue; 4^b-87^a, the text; 87^a-87^b, epilogue; 88^a, blank; 88^b, Caxton's device.

This is an exact reprint of the earlier edition, though in a different type. In the interval between the printing of the two editions one of the woodcuts had been lost or destroyed, and the illustration to Chapter II, Why God made and created the World, instead of being the picture of the Almighty with the globe in his hand (Blades calls it the Figure of a Philosopher!), is the inappropriate illustration of the Transfiguration.

272 × 190 mm. From the libraries of R. Farmer, Wodhull, the Marquis of Blandford and the Rev. J. Fuller-Russell. Blue morocco, ascribed to Roger Payne, but more probably by a later binder.

West-
minster:
W. Caxton,
[1491.]

BOOK OF DIVERS GHOSTLY MATTERS. THE SEVEN POINTS OF TRUE LOVE, THE TWELVE PROFITS OF TRIBULATION, AND THE RULE OF ST. BENET. 1^a. These ben the chapitres of thys trefyse || of y^e seuen poyntes of trewe loue and || euerlastyng wysdom drawn oute of || y^e booke y^e is writen in latyn and cleped Oro-||logium sapiencie. 96^b. ¶ Emprynted at westmynstre. || ¶ Qui legit emendet/ pressorem non repre||hendat || ¶ Wyl-
helmū Caxton. Cui de⁹ alta tradat. 97^a. Here begynneth a lytill shorte trea-||tyse that tellyth how there were . vii || maysters assembled togydre . etc. 128^a. ¶ Thus endeth this treatyse shewyng the || xii . proffites of tribulacyon. 129^a. ¶ Here felowyth a compendious abstracte || translate into englysshe out of the holy rule of saynte Benet. 148^b. ¶ Emprynted at westmynstre by desir-
yng || of certeyn worshipfull persones.

these deuout exercises & seruises so i y^e last hour
of her peloyngge by y^e goost be they blessed of y^e
& bi thy swete moder y^e is thy moder of mercy/
be they brouzt gloriously to y^e kyngdom of he
uen/ Where all the cōpany of heuen & multy-
tude of blessed spiritis/after y^e exile & sorowbe
of this life shall be Joyfull made dionkyn
of grete plēte of swetnes y^e is in goddes pre-
sēce/ seenge y^e kyng of blysshe & mayster of al
vertues in y^e godhede Ihu criste oure lord/ y^e
whiche wyth y^e fader & the holy gooste lyuen
& regnen god euerlastyng worlde wythoute
ende.

¶ Thus endith the treatyse of the vii
poyntes of true loue & euerlastyng wysdom/
drawen of the booke that is wyrtten in latyn na-
med Orologiū sapiencie.

¶ Emprynted at westmynstre.

¶ Qui legit emendet/ pressorem non repre-
hendat

¶ Wylhelmū Caxton. Cui de⁹ alta tradat

END OF THE SEVEN POINTS OF TRUE LOVE. (SIG. M₈ VERSO.)

Quarto. A-M⁸; A-D⁸; aa-bb⁸, cc⁴. 148 leaves; 24 lines. 143 × 90 mm.
Type 6. 17^a begins: besely seche my face. Blades, 91.

It has often been asserted that the three parts of which this book is composed were intended to be issued separately, but from the words of the author, in the last tract this is clearly not the case. Only two perfect copies are now known; a third, which is in the library at Ham House, was perfect until the middle of last century, when one part was stolen.

186 × 125 mm. Wanting leaves 1-7, 25, 31, 36, 37, 63, 97-104, 121, 128, 136-138, 142-148; in all forty-two leaves. From the Tempsford Hall library. Half calf.

OXFORD

705-708

RUFINUS, TYRANNIUS. EXPOSITIO IN SYMBOLUM APOSTOLORUM.

1^a. Incipit expositio sancti Ieronimi in || symbolum apostolorum ad papam laurētiū.
41^b. Explicit expositio sancti Ieronimi in || simbolo apostolorum ad papam laurē-
cium Impressa Oxonie Et finita An||no domini. M.cccc.lxviij. xvij. die || de-
cembris.

Oxford:
Th. Rood,
"1468"
[1478].

rationis assignet Si inquam hec secundū
tradicionis supra expōite regulam con-
sequantur aduertimus deprecemur ut
nobis et omnibus qui hpc audiunt conce-
dat dominus fide quam suscepimus custo-
dia cursu consummato expectare iusticie
repositam coronam : et inueniamus int̄ eos
qui resurgunt in vitam eternam-literati
vero a confusione et obprobrio eterno .
per cristum dominum nostrum per quem
ē deo p̄.ri om̄ip̄ tēti c̄ sp̄ritu sancto
gloria et imperium in secula seculorum
amen .

Explicit expositio sancti Ieronimi in
simbolo apostolorum ad papam laurē-
cium Impressa Oxonie Et finita An-
no domini . M . cccc . lxviij . xvij . die
decembris .

COLOPHON, WITH THE MISPRINTED DATE.

Quarto. a-d⁸, e¹⁰. 42 leaves; 25 lines. 126 × 72 mm. 11^a begins: est im-
mūdum. Type 1. Madan, 1; Proctor, 9743.

1^a-41^b, the text; 42, blank.

Since 1664, when this book was first noticed, it has been quoted by certain writers as the first book printed in England. It is now almost universally admitted that the date is a misprint for 1478. The printer, Theodoric Rood, came from Cologne, and the type which he brought with him had previously been used there by a printer named Gerard ten Raem de Bercka. The first book in which Rood's name occurs is the work of Alexander of Hales upon the "De Anima" of Aristotle, issued in 1481. In 1485, in an edition of the supposititious Letters of Phalaris, the name of Thomas Hunte, an Oxford stationer, is joined with Rood's, and the partnership is thought to have begun some two years earlier, and to account for the publication of works of Hampole and Lyndewoode, and the use of some new founts of type much more English in appearance. Of fifteen books known to have been issued by this first Oxford press, the last was an edition of the "Liber Festialis," dated 1486. What became of Rood after this is not known. The identification of him with another Theodoricus, found printing at Cologne in 1486, has been disproved by the discovery that this Theodoric's surname was Molner. (See Voullième's "Der Buchdruck Kölns," pp. lxii-lxiv.)

Tyrannius Rufinus of Aquileia, the real author of this book, ascribed by the printer to S. Jerome, died in 610.

202 × 135 mm. This copy wants the last leaf, a blank. The blank at the end is not the genuine leaf belonging to the book. Olive morocco.

Delectus tuus o pulcherrima mulier
 cum decore corporalis floret in debita
 coordinatione membrorum et in debi-
 ta commixtione colorum et in debita
 compositione oculorum. Ecce qualis
 est egressus ē a filia spūs omnis decore
 eius. Dolor enim decorem membrorum
 effugavit languor vero decorem colorum
 commutavit sed decorem oculorum
 fluctus fletuum transformavit.
 Dicit enim Alexander li. ij. ca. xvij
 sup cantica. q̄ quanto maria felicius
 fuerat in filij conceptione. tanto fuit
 tanto devenit infelicius in eius cruci-
 fixatione. Et hoc devote deducit Orig.
 ubi supra Patens proli condolens
 morienti crucem complectitur sed ca-
 pit examinis animam preciosam et si
 pro dilecto non posuit q̄tū tamen et
 potuit exposuit. Hec est illa rosa cu-
 ius odore et decore totus mundus p̄-
 us resplenduit et redoluit sed cum filium
 suum florem campi in cruce conspex-
 it. tunc viscera gemitus amulat tūc
 oculi fluctus effluunt tūc cadit can-
 dor lilij in livorem et rubor rose i pal-
 lorem. tunc rosa colorem perdidit es-
 meravit et cecidit. quando pre nimia
 doloris acerbitate oibus corporis vi-
 ribus subito deficiebat. ut iā omne pu-
 taret experimentum vir vite scintilla
 iam in matre virgine remansisse.
 Hec ille. De decore igitur marie et
 de dolore eius verissimū locum habet
 hoc lamentum. Egressus est a filia
 spūs omnis decore eius Ca. xxxij.

**¶ An recorda-
 ta est iherusa-**

**lem dierū affli-
 ctionis et pre-
 uaricationis sue**

et omnium desiderabilium suorum que
 habuerat a diebus antiquis. Cum ca-
 decet populus eius in manu hostili &
 nō esset auxiliator. Viderunt eam ho-
 stes eius et deriserunt sabbata eius.

In hac lra intellectus hystoricus
 levissimus ē & brevissimus. s. q̄ cū po-
 pulus captivatus et afflictus in exilio
 semper penas pateretur et nullū ha-
 beret auxiliatōrē tunc tria reduxit ad
 memoriam scz prosperitatem peccatum
 et penam suple prosperitatem de p̄terito
 peccatum de p̄senti et p̄terito penā
 de p̄senti et futuro. Hec em̄ interpretas-
 tur hec Hec igitur. Et recordata est
 iherusalem q̄. q̄. d. Hec predicta pa-
 teris et plura sequentia paneris affli-
 ctiva ppter prevaricationē legis divi-
 ne q̄ scz dolebis in aduersitate de om-
 nibus bonis que habuisti et p peccatis
 tum p̄didisti de malis qui iterasti de
 peccatis que comisisti et de legis op̄e
 probrio in qua offendisti Recordata
 est ergo ciuitas iherusalem. Qz sicut
 pphete predixerunt tot et talia infors-
 tuna in penā peccatorum acciderunt.
 p̄mo et recordata ē qualia premonia
 et beneficia miranda receperat a deo a
 diebus antiquis scilicet sub manu mo-
 ysi et aliorum prophetarum sub ma-
 nu dauid et salomonis ac aliorum re-
 gum sub quibus habebat victoriam i
 prelio et vanam gloriam in regno p̄-
 prio Et ideo vnum oppositorum na-

PAGE OF TEXT. (SIG. O, RECTO.)

Oxford:
 Th. Rood,
 31 July,
 1482.

LATHBURY, JOHN. LIBER MORALIUM SUPER THRENIS IEREMIAE.
 2^a. [I]N || no||mi||ne || pa||tris et filii et || spiritus san||cti Amen. 271^b. Explicit
 expositio ac moralisacio || tercii capituli trenorū Iheremie pro||phete. Anno dñi
 M.cccc.lxxxij. vlti||ma die mensis Iulii. 291^b. Explicit tabula sup opus trenorū ||
 compilatū per Iohannem Lattebu||rii ordinis minorum.

Folio. a-z, A-M⁸, N, O⁶. 292 leaves; 40 lines. 200 x 125 mm. With head-

lines, but no numbers to pages. 11^a begins: riuulis. In quib⁹. Types 2 and 3. Madan, 7; Proctor, 9749.

Leaf 1, blank; 2^a-271^b, the text; 272, blank; 273^a-291^b, index; 292, blank.

**Et sic est factus huius opus moen
hui sup capitulu secundu trenoru. The
terme pphete. Incipit trenorum ca
pitulum Tercium.**
Capitulum. Chij.

There are two issues of this book, some, like the present copy, with, and some without the woodcut border. On leaf k, verso some copies read "super capitulum s'm trenorū," others (of which this is one), "sup capitulū secūdū trenorū." As noted by Mr. Madan ("The Early Oxford Press," p. 255), "clearly the type was altered because s'm is a fair contraction when meaning 'according to,' but not properly used when meaning 'second.'"

288 x 200 mm. Wanting leaves 1, 17, 24, 161, 168, 272, in all six leaves, of which two were blank, the rest are supplied in early manuscript. From the collection of Sams, Thomas Bateman, and William Morris. Blue morocco, with the Sams crest and initials on the sides.

Another copy.

286 x 207 mm. Wanting only the last blank leaf. One inscription shows that the copy belonged at an early date to Joannes de Parcu; another runs: "Usus istius libri datus est fratribus conventus clusarum. Nullus auferre presumat." Early blind-tooled binding lined with fragments of Cologne printing.

708

in deo inspirat. Questionē ergo facit ibi. Cur faciem
tuam abscondis et arbitraris me inimicū
tuum. Responſionem ibi querit. Responde michi
Solutio anectit cū subiungit. Quātas habeo in
iquitates et peccata. Scelera mea atq; delicta
ostende michi. Sciens ergo peccator & sentiens
se merito peccatorū suū afflictū. & deum offensum: & for
sitā nō oīa iam ad memoriāz veniūt in quibz deliquit.
rogat deum qui singula p se iudicat. ut in qd & in quan
tis lapsus sit ostendat. Quatin⁹ vita in melius mutata
ac paxa penitenda. offensaq; placata: facies stz mie que
ab impio & in pccō p̄seueranti abscondit: penitenti &
pcca deferenti reuelat. Querit itaq; Cur faciem tu
am abscondis. Et respondeat sibi. qā peccator sum.
& in pccis isāro. & ab illis nō resurgo. Sed quem p̄desti
nasti ad hereditatem nō differas inspirare ad veram pe
nitentiāz. Quātas habeo iniquitates osten
de michi. id est reduc ante oculos cordis mei flagida
que p̄petraui. ut dum viuo vitam meāz emendē. & dum
peccare possum a pccis desistam. Et nota q quatuor mo
dis pccandi enumerat. Iniquitates. Peccata. Scelera.
& Delicta. Iniquitas est: quasi nō equitas. & in hac pe
cat qui iniuriā facit pximo. ore stz imppando. iriden
do. aut detrahendo. vel ope iniuste p̄ciendo. aut damp
nis alterius auxilium vel ofilium seu fauceem p̄bendo.
Peccatum. est: qn quis scienter in aliquo mortali fa
dore adit. Preſus. est crudelitas bestialis. quaquis
rapinā extortionē iniusta. vel paupm opp̄sionem. ex
erāt. Delictum. qn quis sponte bonū deserit qd age
re posset. quia delictum dicit quasi derelictū. & est magna
temporis amissio: & a deo grauiter puniendū. cū a bonis q
e i

PAGE OF TEXT. (SIG. E₁ RECTO.)

ROLLE, RICHARD, OF HAMPOLE. EXPLANATIONES IN JOB. 2^a. Explana
tiones notabiles deuotissimi viri Ricardi || Hampole heremite sup lectioēs illas

Th. Rood,
[1483].

III

185

B B

Oxford:
Th. Rood,
1483.

beati Iob q solent || in exequiis defunctorū legi q nō minus historiā q tropo||
logiam ⁊ anagogiam ad studentū vtilitatem exactissi-||me annotauit. 63^b. Ex-
plicit sermo beati Augusti||ni de misericordia ⁊ pia oracione p defunctis.

Quarto. a-k⁶, l⁴. 64 leaves; 31 lines. 137 × 86 mm. 11^a begins: ab hac vita:
quā solam. Madan, 9.

Leaf 1, blank; 2^a-60^a, the text of Hampole; 60^b-63^b, Sermon of Augustine "De Misericordia";
64, blank.

Only three other copies of this book are known, all until recently in the Cambridge Uni-
versity library. One of these was parted with, and is now in the Rylands library,
Manchester.

198 × 140 mm. Wanting leaves 1 and 64, both blank. Obtained at the Inglis sale in
1900. The only copy previously sold was in the sale of R. Smith's books in 1682. This copy
belonged in 1620 to Edward Standish. Dark blue morocco, by J. Faulkner.

numerus non est totalis mōs significatōis q̄les
sūt alii modi grammaticales nā alii dñr p̄cise
modū concip̄i obf̄q̄ aliquo reali cōiūte tali
mō concip̄endi . sed numerus uere includit
rē substratā . ut sequit̄ . boēs sunt . g^o realiter
plures boēs sunt . g^o plura oīa rōnabīlia
sunt . sed non sequit̄ . deus est generans . g^o deus
realiter masculini generis . q̄ eo masculinitas
ēē sufficit aliquo in rē a quo ille modus possit
accipi . puta actus . dico g^o q̄ plura secū
dū q̄ includit illa duo includit rōem q̄si i se
falsā . 1. dico q̄ illud solū ex pte subel qd̄ ut
clat̄ dū includit contradicōem . ut pbatū est
p̄ plures rōes . 1. iō modus concip̄endi repu
gnat ei qd̄ concip̄itur sub mō . cū g^o pbat̄
oīa q̄ dñr significat̄ plurale 1. singulare 1. tōē
includit . dico q̄ non ē simile . q̄ singulare i
cludit conceptū . 1. modū concip̄endi sine re
pugnantiā . 1. tōē singulare includit q̄ in se
rōem uerū p̄ ut includit conceptū 1. modum
concip̄endi . plurale aut̄ p̄ ut includit illa duo
includit q̄ in se rōem falsā . cuius ptes repug
nāt . 1. iō non sequitur q̄ plurale sit uerū ō
plurale sicut singulare de singulari . q̄ ō sub
iecto cuius rō de se est falsā nūq̄ uere pōt p̄
uicari . ista ei ē falsā hō irrationalis insensibilis
currit 1. sic de aliis similibus . ¶ Ad scdm
dicentū cū dicit̄ q̄ oē ens p̄ p̄cipatōē re
ducit̄ . 1. dñdū q̄ illa p̄pō maior n̄ ē p̄tā . 1. 3
reducit̄ ad istā . tōē ens ip̄fectū reducit̄ ad p̄
fctū 1. q̄ oē ens p̄ p̄cipatōē ē ip̄fctū 1. rñ
illud ens est p̄fctū qd̄ est ens p̄ essentia . tōē
sequitur illa maior q̄ oē ens p̄ p̄cipatōē
1. illa aut̄ p̄pō oē ip̄fectū reducitur ad p̄
fctū sic intelligens est . nā aliquo est ip̄fe
ctū simpliciter . amo^o scdm ip̄fectōem simpliciter
que ē . non necōbz ip̄fectōem āp̄tā q̄ non
includit in se limitatōem . ut hoc bonū . 1. hō
unū . et hoc ens . hoc sapiens . 1. similia . alio
mō est aliquo ip̄fctū non scdm p̄fectōem si
p̄liciter que . f. de rōe sui includit limitatōē
ut hīc hō hīc boēs . hīc asinus 1. 1. iō necōbz
āp̄tā ip̄fectionē . ip̄fectū p̄pō reducitur ad
p̄fctū cuius rōis . puta ad bonū . ad unū . ad
ens . ad sapiens . que important p̄fectōem sim
p̄liciter . 1. ista pōt dici redū^o uniuoca . sed im
perfectū 1^o non reducitur ad p̄fctū per essen
tiā cuius rōis . puta ad rōem specificā q̄ ip̄sa
aliquo includit ip̄fectōis q̄ limitatōem . 1. iō

scdm illā non pōt esse aliquo perfectū simpliciter
p̄pter limitatōē . sed reducitur ad p̄fectum
prīmū qd̄ est p̄fectū simpliciter equiuoce tñ et
eminenter includēs illā p̄fectōem . 1. ista ponit̄
tur reductio equoca . bonū g^o ip̄fectū reducitur
ad bonū p̄fectū . sed hīc hō qui ē ip̄fectus
1. similiter hīc boēs non reducitur ad boēm uel
bouē simpliciter p̄fectū sed ad sūmū ens 1. ad
sūmū bonū qd̄ ē deus qui illā p̄fectōem uirtu
aliter includit . non g^o ē dare boēm nec bouē
per essentia qui dñr p̄t appellari . ¶ Ad 2^o
cū qñ dicit̄ q̄ quēcūq̄ sunt meliora sunt
ponenda in uniuerso . dico q̄ uerū est si illa
pōt sit possibilis 1. non icōpossibilis . sed uel plu
res deos est icōpossibile 1. inducere repugnā
tiā ut oīsum est multiplex . 1. iō non est meli
us esse plures deos . qd̄ ei non est melius nisi
exp̄de icōpossibilitū non est melius imo nec bo
nū simpliciter . sicut illud qd̄ non nisi exp̄de
possibili 1. repugnantia inducente non ē oīno
sed ip̄possibile est ip̄m esse uel poni inesse bene .
g^o concludit p̄bū q̄ non est bonum in uni
uerso pluralitas principatū . amō g^o est prius
ceps totius uniuersi qui est deus benedictus
uiuens 1. regnans super uniuersam creaturam
a seculo usq̄ in seculum .

A D E N .

¶ Excellentissimi sacre theologie p̄fessoris .
Anthonii Andree ordinis frat̄ū minorū su
per duodecim libros metaphysice questionū
bus per uenerabilem uirū magistrū . Thomā
penketh ordinis frat̄ū Augustinensiu emen
datū finis imp̄positus est . per me Johannem
lettou ad exp̄nsas Wilhelmi Wilcock impres
sis . Anno r̄p̄i . MD . LXXX . lxxx .

LAST PAGE OF TEXT, WITH COLOPHON.

ANDREAE, ANTONIUS. QUAESTIONES SUPER DUODECIM LIBROS
METAPHYSICAE ARISTOTELIS. 2^a. [M]Irum celi circuiuiso|| la. ecciastici

187

B B 2

London:
John Lettou,
1480.

London:
John Lettou,
1480.

xxiiii. || Secundū doctrinam ||. 98^a. ¶ Excellentissimi sacre theologie pfessoris: || Anthonii Andree ordinis fratrū minorū. su || per duodecim libros Metaphisice questionibus per uenerabilem uirū magistrū Thomā || penketh ordinis fratrū Augustinensiū emendatis finis impositus est. per me Iohannem || lettou ad expensas Wilhelmi Wilcock impres || sis. Anno xpi. M.CCCC.lxxx. ||. 106^b. Explicit tabula Super Methaphisicam.

Folio. A¹⁰, B-F⁸, G, H⁶, I-L⁸, M, N⁶, [O⁶]. 106 leaves; 49 lines. 204 × 138 mm. Type 1. 11^a begins: oīa qz esset fallatia. Hain, 976; Proctor, 9757.

Leaf 1, blank; 2^a-98^a, the text; 99^a-106^b, table.

This is the first book printed in London by John Lettou, the first printer in the city. It is entirely different in appearance from other books printed in England, and the small neat character used in it was apparently brought from Rome, where it had been used during the two previous years by a printer, Joannes Bulle, of Bremen. Another book in the same type, "Expositiones super psalterium," by Thomas Wallensis, was printed in the following year, and after that the type disappears, as Lettou took a partner, Willelmus de Machlinia, and cast a new fount of type especially adapted to the printing of law books.

Of the present volume six copies are known; the other five are in the following libraries—the British Museum, Sion College, Dulwich School, Magdalen College, Oxford, and York Minster.

299 × 212 mm. From the library of the Earl of Ashburnham. Brown morocco, by Riviere. When purchased at the Ashburnham sale, the book was bound up with another in the old binding of wooden boards covered in calf stamped with fleurs-de-lis and roses.

710

Lettou and
Machlinia,
[1482].

YEAR BOOK. ANNI XXXVI HENRICI SEXTI TERMINUS MICHAELIS. 1^a. Michaelis . xxxvi . Henrici sexti || [1 line space.] || [B] Rief dentre sur le statut fuit porte en le countē || dessextr vers le baron z la feme sur lestatut de forcible || entre z le vič f al pluř cap qd' maūdy a vn tiel z une || tiel baill de Colchestr quux rñdy que ils auer pris les || [etc.] 39^b, line 9. pledy nountenure generalment pur ambidy zc ¶ Billyng auerer l || bře p lestat come deuaūt zc ¶ Lacyon tend dauerer q il ne prist || lez pñtez zc iour de bře prchat' zc || [3 line space.] ¶ Explicit annus . xxxvi' . Hen- || rici sexti Termino micahelis.

Folio. a-e⁸. 40 leaves; 38 lines. 194 × 123 mm. Last leaf blank.

William de Machlinia was doubtless a native of Mechlin (Malines), in Belgium. About 1482 he joined Lettou, and the two printers issued together five books, all of a legal character, printed in a cramped Gothic letter, and abounding with contractions.

267 × 188 mm. As is usually the case with books from this press, the initials in this copy have been roughly filled in, presumably in the printing office, in green and red. Two other copies are known. Wanting leaf 33, supplied in facsimile, and leaf 40, a blank. From the Irwin collection. Brown morocco, by F. Bedford.

711

Lettou and
Machlinia,
[1482].

LITTLETON, SIR THOMAS. TENORES NOVELLI. 1^b. Incipit Tabula. 2^a. [T] Enant en fee simple est celuy qi ad t'res ou teñtz. etc. 70^b. ¶ Expliciūt Tenores nouelli Impssi p nos Johez lettou z wittz || de machlinia i Citate Londoniaꝫ iuxta ecc'az oīm sčoz.

Folio. a-h⁸, i⁶. 70 leaves; 38 lines. 193 × 123 mm. 11^a begins: vn auř p seruyce. Proctor, 9759.

188

1^a, blank; 1^b, index; 2^a-70^b, the text.
Of this book at least eight copies are known. It is the only book in which the names of Lettou and Machlinia occur as partners.
210 × 141 mm. Every leaf mounted. Brown morocco.

London:
Lettou and
Machlinia,
[1482].

712

ABBREVIAMENTUM STATUTORUM. 1^a. Incipit Tabula h⁹ libri || [A]biurac-
cion. 108^b. me la ley soit sil so^t vtlage de tñs vt š il řauer sez bñs en lez auřs
ca||ses ꝛc. In nous ordinacoibz A^o v E ii ꝛ puis ē řpell Anno. xv. de m̃ || le Roy.
Folio. [4], A-N^a. 108 leaves; 40 lines. 203 × 124 mm. Types 1 and 2.
11^a begins: ¶ Assises de nisi pri⁹. Proctor, 9760.

Lettou and
Machlinia,
[1483].

1^a-4^b, index of contents; 5^a-108^b, the text.
270 × 205 mm. A duplicate from the Cambridge University library. Brown morocco, by
J. Leighton.

713, 714, 715

CHRONICLES OF ENGLAND. 1^a. Fyrst in the prologue is conceyued how
Albyne wi||th his susters entrid in to this Ile and named ||yt Albyon. 11^a. How
the lande of Englonde was fyrst namd Al||bion And bi what encheson it was so
namd. 238^a. com̃ to the euerlasting lyfe in the blisse of heuen Amen.
Folio. A¹⁰, a-3, &, aa-dd⁸, ee⁴. 238 leaves; 33 lines. 195 × 120 mm. Types 3
and 4. 11^a begins: How the lande of Englonde. Proctor, 9773.

W. de
Machlinia,
[1485].

1^a-10^a, table of contents; 11^a-238^a, the text; 238^b, blank.
Of this book only two perfect copies are known. During its printing the printer apparently
ran out of paper, and had to use some of a larger size, and consequently in all copies leaves
59 and 66 are printed on paper folded as quarto.
"About 1483 Machlinia was at work by himself in a printing office near Flete-bridge, the
office 'near the Church of All Saints,' which the printers had occupied, having been given up.
At Flete-bridge Machlinia printed eight books, and then moved to Holborn, where he printed
fourteen. One of the books printed here, the *Speculum Christiani*, was printed for a book-
seller, Henry Frankenbergk, living in St. Clement's Lane. Machlinia certainly printed as late
as 1486, for he issued a Bull of Innocent VIII confirming the marriage of Henry VII and
Elizabeth of York, which is dated 27th March, 1486. Machlinia's work was of the most
careless description, and he made no use of any ornament, either initial letters, or illustrations,
with the exception of a rude border in his edition of the *Sarum Horae*. His books are with or
without signatures for no apparent reason, only few have a colophon, not one has a date, and
it is impossible to arrange them in any definite order."—"A Century of the English Book Trade."
275 × 200 mm. Wanting leaves 1, 2, 3, 235-238, in all seven leaves. From the Wilbraham
sale. Brown russia, by Charles Lewis.

Another copy.

216 × 168 mm. Wanting leaves 1, 2, 172 and 177. Purchased at the sale of the library of
C. Inglis. That collector, as was his common custom, has inserted before the first leaf a large
woodcut which has nothing to do with the book, and has also pasted miscellaneous scraps on
the inside of the binding. Olive morocco, by W. Pratt.

Another copy.

240 × 190 mm. Wanting leaves 1-19, 21, 82, 151, 186, 227-238, in all, thirty-five leaves.
Leaf 104 occurs in duplicate. Eighteenth-century mottled calf.

London:
W. de
Machlinia,
[1485].

716

NOVA STATUTA. 2^a. Accusacions. 44^a. ¶ Noua Statuta ¶ [C] Ome Hughe le dispenser le pier & Hugh le dis-¶ penser le fitz nadgairs a la suyte Thomas adonques. 369^b. Euesqz de duresme ne a ses successeurs en ou pur ascun maner chose luy ¶ apperteignaunt ou en ascun maner fourme regardaunt.

Folio. A¹⁰, B-E⁸, a-3, &, p, aa-nn⁸, oo¹², pp, qq⁶. 370 leaves; 40 lines. 200 x 128 mm. Types 1 and 2. With headlines but no numbers to pages. 11^a begins: Deliuerance. Proctor, 9765.

Leaf 1, blank; 2^a-41^a, index; 42-43, blank; 44^a-369^b, the text; 370, blank.

Like almost all of Machlinia's books, this contains no mention of place, printer, or date, but it is printed in the type which he used when working at "Flete-bridge." The book is curious as being, with the exception of the index, signed on every leaf, and is also curious from the number of blank leaves it should contain, a perfect copy having seven. A curious cancel occurs in the quire signed oo, where oo, has been cancelled and five unsigned leaves inserted in its place.

The roughly-coloured initial letters in blue and red which occur at the beginning of the various sections are the same in most copies. (Cf. note to No. 710.)

This book is the most common among those printed by Machlinia, about twenty copies being known.

285 x 208 mm. Wanting leaves 42 and 37, both blank. Brown morocco.

717

**Sequitur Octaua Tabula
que continet quoddam oratioes
deuotas a primo quandā de
uotam orationem dicendā i eleua
tione corporis xpristi**

De benignissime ihesu xpriste nazarene
Rex Iudeoru. Verbum patris, filius
Virginis Agnus dei Salus mundi: Hostia
sacra: Vera caro: fons pietatis Pater n^r

De dulcissime ihesu xpriste nazarene rex
Iudeorū splendor patris. princeps pacis: Janua
celi, pater viuus, Virginis partus, vis pu
nitatis Pater n^r

De clementissime ihesu xpriste nazarene
Rex Iudeorū, lux angelorū, gloria sanctorū Vi
sio pacis. Veritas integra, Verus homo, flos &
fructus Virginis matris Pater noster

De mitissime ihesu xpriste nazarene rex iu
deorū, lumen celi, pater mundi, gaudiū no
strū Angelus pacis, Iubilus cordis, Rex et
sponsus Virginitatis Pater noster

De piissime ihesu xpriste nazarene rex iu

PAGE OF TEXT.

W. de
Machlinia,
[1486].

WOTTON, JOHN. SPECULUM CHRISTIANI. 2^a. Incipit liber qui vocatur ¶
Speculum Xpristiani ¶ [I] Eronimus In pncipio cuiuslibet ¶ operis pmitte dñicam
190

oroem ⁊ signum || Crucis in fronte. In nomine pa||tris ⁊ filii et spiritus sancti Amen. 113^b. Iste Libellus imp̃ssus est i opulentissima Ci-||uitate Londoniaꝝ p me willelmũ de Machli||nia ad instanciam necnon expensas Henrici || Vrankenbergh mercatoris.

London:
W. de
Machlinia,
[1486].

Quarto. [a-l⁸, m⁶, n⁴, o³, p, q⁶.] 118 leaves; 23 lines. 131 × 95 mm. 11^a begins: manus. subtractio victus. Proctor, 9777.

Leaf 1, blank; 2^a-117^a, the text; 117^b, blank; 118, blank.

The Henry Vrankenbergh for whom this book was printed was a bookseller, who in 1482 was in partnership with Bernard van Stondo. They lived in St. Mark's Alley, off Clement's Lane.

199 × 135 mm. Wanting leaves 1 and 118, both blank. From the library of the Earl of Ashburnham. Red morocco.

ps

Brute

Brute and his me wēt forth & fall aboute in dyuerse places wher y^e they myght fynd a good place and couenabult y^e they myght make a Cite for hym & for his folke Soo



London

at the last they come by a faye Riuer that is called temys & the Brute biganne a fair Cite and let calle it new Troy in mynd and remembrance of the greet Troy from the which place all thes linage was comyn. And this brute let felt downe woodes and let erpe and salbe landes and let make downe medows for sustenā; ce of him and also of his pepull: and he departed the lond to them so that euerychon had a parte and a certayn place for to dwell in. And then Brute let call all this lond Breteine after his owne name and his folke he let call bretons. And this Brut had gofe on his wife Gennogen iij. sonnys that was worthy of dedes the first was called Lotyn y^e secound Albanac and the thred Cambar. And brute bore crowne in the cite of new Troy. pp. yere aft y^e tyme that the cite was made: and the he made the lawes that y^e bretons holden. And this brut was wonderly well belouyd emog all men: And brute sonnys also loued wonderly well to gedecet. And whan brute had sought all the lond in length & also i breyd he found a land that joined to bretaine y^e was in the north and that land brute gaf to albanac his son and let call it Albanie aft his name y^e now is called Scotland. And brute found an othre contre toward the west and gaf y^e to Cambar his othre son and let call it Camber after his name and now it is called Walys. and whan brute had reigned .pp. yere as he for us sayd

PAGE OF TEXT. (SIG. C₄ VERSO.)

St. Albans: CHRONICLES OF ENGLAND. 2^a. HER begynnys a schort & breue tabull on
[1485]. thes Cronicles. 10^a. The Prolog ||[I]N so myche that it is necessari to all crea-

turis of cris||ton religyon . or of fals religyon : os gētyles and ma-||chomytes : [etc.]. **St. Albans:**
 289^a. ¶ Here ende the Croniclis of englōde with the frute of timis || [Device of printer.] || Sanctus albanus. **[1485.]**

Folio. a⁸, a-3, z, 9, A-I⁸, K¹⁰. 290 leaves; 32 lines. 199 × 128 mm. Type 2.
 With headlines, but no numbers to pages. 11^a begins: ¶ The first is the statys.
 Proctor, 9827.

Leaf 1, blank; 2^a-8, table of contents, 9, blank; 10^a-11^b, prologue of the compiler; 12^a-289^a, the text; 289^b, 290, blank.

A small, rough woodcut of a castle does duty twice; once to represent London, and secondly Rome. There are, besides, one or two diagrams. The initial letters and paragraph marks are throughout printed in red.

Our only knowledge of the fifteenth-century printer at St. Albans, is derived from Wynkyn de Worde's allusion to him in the reprint of this Chronicle, where he speaks of it as "enprynted by one sometime scole mayster of saynt Albons, on whoos soule God haue mercy." He probably started his press in 1479 with an undated edition of the "Elegantiae" of Augustinus Datus, his first dated book being the "Rhetorica Noua" of Laurentius de Saona, issued in 1480. Four more Latin treatises followed, and then the two popular English books in this collection.

Although Wynkyn de Worde says not only that the Chronicle was "enprynted," but also that it was "compiled in a booke" by the schoolmaster of St. Albans, it agrees generally with the "Chronicles of England" as printed by Caxton, but interpolates notices of the Popes and of ecclesiastical matters, partly taken from the "Fasciculus Temporum."

About twelve copies of this book are known, and all writers agree in stating that every copy is imperfect. There is, however, a fine and perfect copy in the library of the Marquis of Bath at Longleat. One copy exists, printed on vellum, which was formerly in the library of Miss Currer of Eshton Hall, and is now in the Huth library.

262 × 196 mm. Wanting leaves 1-9, half 10, 11-14, 16-18, 23-25, 273, 280-282, 289, and 290, in all 25½ leaves, of which three were blank; most of the missing leaves are supplied in facsimile. Red morocco, by Bedford.

719, 720, 721

OF HAWKING AND HUNTING AND ALSO OF COAT ARMOURS. **St. Albans:**
 1486.

2^a. IN so moch that gentill men and honest persones haue gre-||ete delite in haukyng and desire to haue the maner to take || haukys : and also how and in waat wyse they shulde gyde theym || ordynateli: and to know the gentill termys in communynge of || theyr haukys : and to vnderstonde theyr sekeneses and enfirmiti-||tees : and also to knawe medicines for theym accordyng . and mony notabull termys that ben vsed i haukyng both of their hau||kys and of the fowles that theyr haukys shall sley. Therefore || thys book fowlowyng in a dew forme shewys veri knowlege of || suche plesure to gentill men and personys disposed to se itt. 89^b. ¶ Here in thys boke afore ar contenyt the bokys of haukyng || and huntynge with other plesuris dyuerse as in the boke apperis || and also of Cootarmuris a nobull werke. And here now en-||dyth the boke of blasynge of armys translatyt and compylt to||gedyr at Seynt albons the yere from thincarnation of owre || lorde Ihū Crist. M.CCCC.lxxx vi. 90^a ¶ Hic finis diūsoꝝ geñosis valde vtiliū vt Itutibz pateb^r || [Device of printer] || ¶ Sanctus albanus:

Folio. a-c⁸, d⁴, e, f⁸; a, b⁶, c-e⁸, f¹⁰. 90 leaves; 32 lines. 194 × 127 mm.
 Types 2 and 4. 11^a begins: ¶ Also take the Iuce of percelly. Proctor, 9828.

Leaf 1, blank; 2^a-44^a, Book of Hawking and Hunting; 45^a-55^b, Book of Coat-armour; 56, blank; 57^a-89^b, Blasing of Arms; 90^a, device and imprint; 90^b, blank.

III

193

C C

St. Albans:
1486.

The coats of arms in the treatise on heraldry are printed in colour, and are the earliest examples of colour-printing produced in England.

The three treatises here brought together are commonly known as the "Book of Saint Albans." Their ascription to Dame Juliana Berners rests on the words "Explicit Dam Julyans

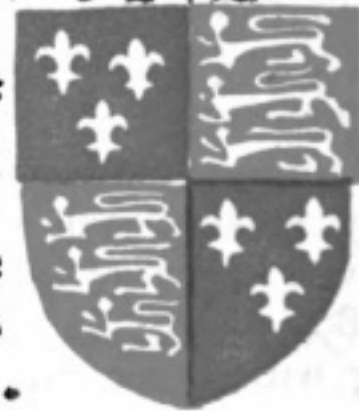
shall be sayd of him that beis theys armys in thys Wyse as it
shall folow . first in latyn thus . **I**l port unam crucem e;
remnalem . Et gallice sic . **I**l port ung croys Eremmee
Anglice sic . **T**he beith a cros ermpn . And here ye moost
note that the coloure i theys armys shall not be expresseit for this
cros nez theis armis may not be made bot of theys colouris that
is to say allone of blacke and White the Wich ar the propur colo
ur of theys armys .

Sufficientli is spokyn of crosseis afore . now folowis an odir
treteys of dyuerse armys quarteryt as here shall be shewyt .

Off armys quarterit sum ar armis quarterit playn Sum
quarterit engradit . Sum quarterit irasit . Sum quar
terit murekpt . Sum quarterit indentit of the Wich it shall be
spokyn euerich oon after oother . and first of tharmys playn .

It shall be shewyd first of armys quarterit playn .

Thre maner of Wyse armys may be quarterit . The first
maner is oppn Wyse . n . dyuerse armys ar borne quar
terli . as it is oppn and playn in tharmys of the kyng of Fraun
ce & of Englonde And ye shall say of hym
p^r beis theys armys thus as folowys . first
i latyn . **I**lle portat arma regis Francie &
Anglie quarterata . Et gallice sic .
Il port lez armes de Francee & d'angle
terre quarteles . Anglice sic . **T**he beis
tharmys of France & Englonde quarterli .



719. OF HAWKING AND HUNTING AND ALSO OF COAT ARMOURS. ST. ALBANS, 1486.

Barnes in her boke of huntyng," at the end of the first of them. The treatise on Fishing with
an Angle, usually reprinted with them, was first added by Wynkyn de Worde.

About twelve copies of this book are known, but no genuinely perfect copy is known to
exist. The copy formerly in the Spencer library, which is usually described as perfect, wants
two of the blank leaves. The present copy is unusually large and in fine condition.

276 x 195 mm. Wanting leaves 83, 88, 90, all three supplied in facsimile. Brown morocco,
by Bedford.

Another copy.

272 x 185 mm. Wanting leaves 1, 2, 3, most of 4, 5, 8, 17, 18, 30, 36, 37, 41, 44, 51, 56, 81, and 90; in all 17, two of which were blank.

St. Albans:
1486.

Another copy.

265 x 185 mm. Wanting leaves 1 and 56, both blank, those in the book having been lately inserted; part of leaf 53, and the shield of Scotland on leaf 79, supplied in facsimile. From the library of the Earl of Devon. Stamped calf binding of the sixteenth century, apparently taken from some other book and put on the present volume at a comparatively recent date.



DEVICE OF THE ST. ALBANS
PRINTER.

myracles were shewed at his tombe that it was holden grete honour of the paynmes/ Gregorpe of tours reherceth of the place where his blood was shedde. & criſten man bare alwaye thre stones whiche weren besprent wyth his blood: and put theym in a caas of spluer and tables of tre enclosed aboute it/ & bare theym in a castel. Whiche castel was all brente wyth fire. and that caas was founde hole and sauf in the mydle of the fyre/ And he suf ferd dethe aboute the yere of our lorde CC and lxx.

Here begynneth the lyf of saynte Bertylmewe thapostle And first therpocision of his name/

Bertylmewe is expow ned the sone of aboue hangynge the waters/ or sone of ouerhangynge the see/ he is sayd of bar: that is as moche to say as sone/ and tholos: whiche is as moche to say as souerain: and of moyes: that is to saye water/ And herof is sayd Bertylmewe/ as a sone hangynge ouer the waters/ That is of god whiche enhaunceth the myndes of doctours on hie/ For to shedde & besprynge beneth the waters of doctryne: And it is a name of sirpe: and not of hebrewe. And bi the fyrst the suspendinges/ that he had oughte to be noted/ he was suspended or taken vp fro the loue of the worlde/ and he was suspended/ that is to saye enten tyf to heuen by loue/ And he was suspē ded/ that is to saye wrapped in the grace and in the ayde of god: not bi his meryt/ as his lyf shone: but by the ayde of god of the seconde came the depnes of his wyl dom/ of whiche depnes of wysdom denis sayth in his mysticall theologie/ the diuine bertilmew of who is moche diuynitee & myghty/ & that the gospel is brode & gre

& also it is short/ and after the tent of saynt denys: bertylmew wyll shew: that all thynges may be affermed & shewed of god vnder one consideracyon/ and by a nother consideracyon may be more proper ly denyed/



At Vnt Bertylmew thapostle went in to Jude whiche is in the ende of the worlde: and therein he entred in to a temple: where an ydole was whiche was named astaroth. And he as a pylgrym abode there/ in that ydolle dwelled a fede that sayd that he coude heale almaner siknes/ but he lied/ for he coude not make he hole. he cessed to make he seke/ & þe temple was ful of seke peple & coude haue no aswer/ of thidoll/ wherfore thei wet into a nother cite/ where as a nother ydoll was worshi ped/ named herith: & they demaded hi whi astaroth gaf to he no aswer/ & herith said your god is bounde with chaines of fire & he neither

WESTMINSTER AND LONDON.—WYNKYN DE WORDE

722-749

CHASTISING OF GOD'S CHILDREN. 1^a. ¶ The prouffitable boke for
mañes soule, And right comfor-||table to the body, and specyally in aduersitee &
trybulacyon, whiche || boke is called The Chastysing of goddes Chyldern. 48^a.
Now god gra||unt that it myghte so be that euer || is lastyng in Trinyte.

West-
minster:
W. de
Worde.
[1491.]

Folio. [*²], A-G⁶, H⁴. 48 leaves; 36 lines. 215 × 142 mm. Caxton's types,
6 and 8. 11^a begins: fyte of the body. Proctor, 9688; Blades, 98.

1^a, title; 1^b, preface; 2^a-2^b, table of contents; 3^a-48^a, the text; 48^b, blank.

This book, which has often been ascribed to the press of Caxton, was printed shortly after
his death by W. de Worde. It is the first book issued at Westminster with a title-page, an
innovation which had been introduced a year or two before in an edition of the treatise on
the Pestilence, by Benedict Canutus, Bishop of Westeraes, printed in London by William
de Machlinia.

"Wynkyn de Worde was a native of Wörth in Alsace. He was settled in Westminster as
early as 1480, in which year his wife is mentioned in a deed, so that he probably came to
England with Caxton, or joined him immediately on his arrival. Nothing is heard of him
until 1491, the year of Caxton's death, when he took over his late master's house, and was
duly entered in the rent roll of Abbot Esteney as the tenant. Caxton apparently left no son,
and all his printing materials passed to De Worde, who at first made little use of them, issuing
but five books in two years. In 1493 he started a type of his own, and in 1494 his name is
first found in a printed book. On April 20th, 1496, he took out letters of denization. Up to
the end of 1500 he continued to live in Caxton's house at Westminster, and in the nine years
of his tenancy printed at least one hundred and ten different books. At the end of 1500 he
moved into Fleet Street, where he rented two houses: a dwelling house and a printing office,
at the rental of three pounds, six shillings and eight pence. His printing office, with the sign
of the Sun, was situated on the south side of the street, close to the Conduit, opposite the
entrance to Shoe Lane, the abode of many bookbinders. Towards the end of 1508, when
Pynson was appointed printer to the King, de Worde seems to have received some sort of
official appointment as printer to the Countess of Richmond. This he notified in all his
colophons up to her death in 1509, calling himself printer to the King's mother, and, after the
death of Henry VII, to the King's grandmother. About this time de Worde had another
shop in St. Paul's Churchyard, with the sign of Our Lady of Pity, and made use sometimes of
a woodcut of Our Lady of Pity in place of his ordinary device. About 1522 we find that he
was employing other presses, and it is clear that several books were printed for him by John
Skot. In 1533 and 1534 de Worde in his turn printed several books for John Byddell.
The last book which de Worde issued was 'The Complaint of the too soon Maryed' of 1535.
He died at the beginning of that year, for his will, dated June 5th, 1534, was proved January
16th following. De Worde printed altogether nearly eight hundred books, and made use
of at least seventeen varieties of devices, in all of which Caxton's initials and mark are
prominent."—From "A Century of the English Book Trade," abridged.

275 × 195 mm. From the library of Frederic Perkins, with his book-plate. Red morocco.

723, 724, 725

JACOBUS DE VORAGINE. THE GOLDEN LEGEND. 1^a. ¶ Here 20 May, 1493.
begynneth the legende named in latyn legenda aurea, that is to say in englys||he

197

West-
minster:
W. de
Worde.
20 May, 1493.

the golden legende. For lyke as passeth golde in valewe al other metallys, soo || thys Legende exceedeth all other bokes. 436^b. THus endeth the legēde named || in latyn legenda aurea, that is to say in Englysshe the gol||dē legēde For lyke as passeth || golde in valewe al other me||tallis, soo thys Legende exceedeth all other bokes, wherin || ben conteyned alle the hyghe and grete festys of our lorde || The festys of our blessyd la||dy, The lyues passiōs ⁊ my||racles of mani other saintes || hystories ⁊ actes, as all alon||ge here afore is made mency||on, whiche werke I dyde ac||complisshed at the commaundemēte and requeste of the noble and puy||saunte erle ⁊ my specyal good lord wyllyam erle of Arondel, And nowē || hane [sic] renewed ⁊ fynysshed it at westmestre the xx day of May, The yere || of our Lord. M CCCC lxxxiii, And in the viii yere of the reygne off || kynge Henry the vii, ¶ By me wyllyam Caxton.

Folio [*⁴], a-e⁸, F², f-z, &, 9⁸, ē⁴, A-Y, aa-ee⁸, ff⁶, gg⁴. 436 leaves; 43-45 lines. 216 × 149 mm. With headlines and numbers to pages. 11^a begins: at masse, Vultum tuū dñe. Proctor, 9691.

1^a, title; 1^b-2^a, preface; 2^a-4^b, table of saints; 5^a-436^a, the text; 436^b, colophon.

The occurrence of the words "By me Wyllyam Caxton" in an imprint two years after Caxton's death must be explained either by Wynkyn de Worde having reprinted from an earlier edition, merely altering the date, or else by his taking the reference to be to Caxton's work as translator rather than printer.

289 × 205 mm. Wanting leaves 1-3, 186, 346, and 436, in all six leaves. From the library of George Wilbraham. An old woodcut of the assembly of saints which was used in Julyan Notary's edition of 1503 [1504] has been inserted at the beginning. Stamped brown calf.

Another copy.

273 × 195 mm. Wanting leaves 1, 4, 146, 147, 174, 432-436, in all ten leaves, all supplied in facsimile. Red morocco, by Riviere and Son.

Another copy.

298 × 210 mm. Wanting leaves 1-8, 69-72, 118, 154, 186, 288, 319, 323, 335, 358, 424-436, in all thirty-three leaves.

726

1493.

MIRK, JOHN. FESTIAL. 2^a. ¶ The helpe and grace || of almyghty god thugh || the besechyng of his bles||syd moder saynt mary || be with vs at our begyn-||nyng helpe vs and spede || vs here in oure lyuyng, || and bryng vs vnto the || blysse that neuer shall ha||ue endyng. Amen. 201^b. ¶ Finitum et comple||tum in westmone-||sterio Anno domi-||ni M.cccc.lxxxiii.

Quarto. a-z⁸, z, 3, 4⁶. 202 leaves; 29 lines. 138 × 90 mm. With headlines and numbers to pages. 17^a begins: And styed vp to heuē. Proctor, †9692.

Leaf 1, not known; 2^a-201^b, text; 202, blank.

This is the first work in which de Worde gave up using the types which he had taken over from Caxton. Even now his new type, though French in its general effect, retains several characteristics, and even a few identical letters, of Caxton's founts. The "Festial" was probably printed quite at the end of 1493, the "Quattuor Sermones" appearing early in 1494. As the facsimile shows, Wynkyn de Worde in this book gives a register, or summary, by their signatures, of the quires of which the book is made up, an excellent custom seldom followed by printers in England.

198

This is the first edition in which the Nova Festa were incorporated in their proper position in the text. Two other copies are known, one in the Bodleian, the other in Trinity College, Cambridge. In both of these the first leaf is wanting.

172 x 128 mm. Wanting leaves 1, 2, 7-15, 158-160, in all fourteen leaves. Blue morocco.

West-
minster:
W. de
Worde.
1493.

Gamus caritatis

that thou here not that in commaundement soo
name vopdly. And ther I doo. The whiche he
with northe the wome graunt that thou maye/
of consyence that neuer and the rather by the hel
shall deye. Termis eoz pe of his blessyd moder
non mouet. et ignis eoz mary. and his holy spow
non extinguetur. playe lesse saynt Byggytte. and
lxvi. ca.) But euer gna all sayntes Amev.

We the perpetuelly / yf a
caas be. thou be necligen
te in the premysles for
lacke of execution. And
see euer in thy mynde/or
thou begynne ony thyng
yf it wyll agree to the
layd instruccioy/or that
thou wolde be done soo
vnto/as thou entendeste
to doo to a nother. And
the caas soo requyred or
nay. And thereafter gup
de the in clere charpte &
clere consyence. as a true
discyple/and the sone of
cryst that thou mayst saye
as he dyde. (Sicut man
datum dedit michi pater
sic facio. Johis xiiii.) As
the fader hath gyuen me

Finitum et comple
tum in westmones
terio Anno domi
ni. M. cccc. lxxxiii.

Registrū quaternor.
a b c d e f g h i k l m n o
p q r s t v x y z & 27



726. JOHN MIRK: FESTIAL. WESTMINSTER: W. DE WORDE, 1493.
LAST PAGE OF TEXT, WITH COLOPHON AND DEVICE.

727

QUATTUOR SERMONES. 1^a. The mayster of sen||tence in y || secōde bo||ke, 1494.
z the || fyrste dys||tynccion, sayth that the || souerayn cause, why god || made
all creatures. etc. 50^a. **F**initum et completū || in westmonesterio. Anno ||
domini. M. cccc. xciiii.

Quarto. A-D⁸, E-G⁸. 50 leaves; 29 lines. 138 x 90 mm. With headlines
and numbers to pages. 11^a begins: giesly, achab, Iesebell. Proctor, 9693.

1^a-50^a, text; 50^b, blank.

This work was printed as a supplement to the "Liber Festivalis" or "Festial," and is
usually, as in this instance, bound up with it.

172 x 128 mm. Wanting leaves 47-49, in all three leaves. Bound with the "Liber
Festivalis."

199

West-
minster:
W. de
Worde.
1494.

HYLTON, WALTER. SCALA PERFECTIONIS. 1^a. [Woodcut.] Scala perfeccōnis. 2^a. Capl'a prime partis, || ¶ Here begynnen the chapytours of this present vo||lume of waltere Hylton, namyd in laten Scala perfeccōnis. 135^a. Finit felicit' liber intitulus || Scala perfeccionis inpressus año salutis M.cccc.lxxxiii. [De Worde's device 1.] 149^b. ¶ Here endeth the thyrde boke of mayster walter hylton cal||led Vita mixta or scala perfeccionis.



¶ *Scala perfeccōnis*

This booke belongeth unto myster dorothe clement

TITLE, WITH WOODCUT OF VIRGIN AND CHILD, AND OWNER'S INSCRIPTION.

Folio. a⁴, b-q⁸, r⁸, s⁴ (+⁴ denvoye)⁵, A⁸, B⁸. 149 leaves; 33 lines. 189 × 125 mm. With headlines. 12^a begins: For our lord is a spiryte. Proctor, 9694.

1^a, title; 2^a-4^b, table of contents; 5^a-149^b, the text.

On the first leaf is a woodcut of the Virgin and Child, with a kneeling figure beside them, and the inscription below, rudely cut in wood: "Pro añ subscripta C āni d' Iohē pp̄ ii. SIt dulce nomē dñi nostri ihesu xpī bñdictū . Et nomē virgīs Marie genitricis ineternum Amen."

West-
minster:
W. de
Worde,
1494.

Lenuoye

Infinite laude wyth thankpuges many folde
I yelde to god me socouryng wyth his grace
This boke to fynne the whiche that ye beholde
Scale of perfeccion calde in every place
Wherof thaudor Walter Hilton was
And Wynkyn de Worde this hath sett in prynt
In William Caxtons howys so fyll the case
God rest his soule. In Joy ther mot it stynt

This heuenly boke more precyous than golde
Was late direct wyth great humylyte
For godly plesur. theron to beholde
Unto the right noble Margaret as ye see
The kyngis moder of excellent bounte
Herry the seuenth that Jhu hym prelerue
This myghty pryncesse hath comaunded me
To empynt this boke her grace for to desene

finit felicit liber intitulatus
Scala perfectionis impressus año salutis. M. cccc. lxxxiiii.



728. WALTER HYLTON: SCALA PERFECTIONIS. WESTMINSTER: W. DE WORDE, 1494.
(LAST PAGE OF TEXT, WITH COLOPHON AND DEVICE.)

Though Wynkyn de Worde had been printing for three years, and had used his device in several books, this is the first book in which his name occurs. It is found in the first of the two verses at the end of the second book, shown in the facsimile.

The last fourteen leaves, which contain the third book, were apparently added as an afterthought; only four copies, including the present, are known to possess them.

290 × 204 mm. This copy belonged at an early date to a certain Dorothy Clement, who has written on the title-page: "Thys boke belongeth vnto syster dorothe clement"; and later to "Le comte de Preston." In the original binding of white leather over wooden boards. It had one clasp, which has now disappeared.

III

201

D D



Incipit liber .xvi. de lapidibus & metallis.

In the proprieties of þe erthe and of the parties thereof in general by helpe of god is now to our purposos to plante here somwhat of the best & unament thereof in specyall of thyngys

þe decorate the erthe / Some ben cleme with out soule & wythout felþng. And al the ge that growyth vnder groude: & is gen dred to depnes of the erth: as quarys: stones/colours & metall: we shall reheirce a row. And some with lyf & soule: as rotis herbes & trees. & some with soule & felþng. as men & other bestes / of whom we shall last speke And we shall shewe fyrste in ordre of the .a. b. c. of thynges þe ben gen dred in þe erthe & in depnes thereof.

Re. ij

BEGINNING OF BOOK XVI, ON STONES AND METALS.

West-
minster:
W. de
Worde.
[1495.]

BARTHOLOMAEUS ANGLICUS. DE PROPRIETATIBUS RERUM.

1^a. Bartholomeus de || proprietatibz rez. 477^b. ¶ Ye that be nobly groundid all in grace || Experte in wysdom and phylosophy || To you this processe comyth a myghty pace || whyche I dyrect to you that perfytye || Ye may reforme to

202

voyde all vylenye || Of euery thyng yf ought be here amysse || Excusyng theym
whiche ment ryght well in this. 478^b. Bartholomeu^s de || proprietatibz rez.

West-
minster:
W. de
Worde.
[1495.]

Liber

.xviii.

**Incipit liber Octauus de rum differenciis in generali &
cimur de animalibus et eo speciali. Caplm Primum**



729. BARTHOLOMAEUS ANGLICUS: DE PROPRIETATIBUS RERUM. WESTMINSTER:
W. DE WORDE, [1495].

(BEGINNING OF BOOK XVIII, ON ANIMALS AND THEIR DIFFERENCES.)

Folio. a⁶, B⁸, b⁶, c-5⁸, z⁶, 9⁸, A-V⁸, X-Z⁶, aa-cc⁸, dd-gg⁶, hh-mm⁸, nn⁴, oo⁶.
478 leaves; 42 lines. 201 x 145 mm. With headlines, but without numbers to
pages. 11^a begins: De troiana. Proctor, 9725.

203

D D 2

West-
minster:
W. de
Worde.
[1495.]

1^a, title (woodcut); 1^b, introductory verse; 2^a-2^b, prologue of the translator; 3^a-5^a, preface; 5^a-5^b, index of books; 6, blank; 7^a-14^b, index of chapters; 15^a-476^a, the text; 476^b-477^b, prologue of W. de Worde; 478^a, Caxton's device; 478^b, block as on title.

At the end of the book some verses have been added by the printer, and one of these is of great interest.

And also of your charyte call to remembraunce
The soule of William Caxton, the fyrste prynter of this boke
In Laten tongue at Coleyn, hymself to avaunce
That every well disposyd man may thereon loke
And John Tate the yonger Ioye mote he broke
Whiche late hathe in England doo make this paper thynne
That now in our englyssh this boke is prynted Inne.

This is the only statement that Caxton had learned to print at Cologne; but coming from a man who was his assistant at least as early as the year 1480, it must carry the greatest weight, and cannot be put aside, as Mr. Blades does in his life of Caxton, as being a mere ignorant statement. The paper, which has the mark of an eight-pointed star in a circle, does not seem to have been much used by de Worde, and is not found in the books of any other printer.

267 × 200 mm. Wanting three leaves, 1, 6, and 478, of which leaf 6 was blank and the other two are supplied in facsimile. From the libraries of Baron Bolland and Lord Ashburnham. Black morocco.

730

1495.

JEROME. VITAS PATRUM. 1^a. Vitas patrum. 355^b. ¶ Thus endyth the moost vertuose || hystorye of the deuoute & right renom||med lyues of holy faders lyuyng in de||serte, worthy of remembraunce to all || well dysposed persones, whiche hath be || translated out of Frensshe in to En-||glysshe by Wyllyam Caxton of West-||mynstre late deed, and fynysshed it at || the laste daye of his lyff. Enprynted in || the sayd towne of Westmynstre by my || Wynkyn de Worde the yere of our lor-||de. M.CCCC.lxxxv. and the tenth || yere of our souerayne lorde king Hen-||ry the seuenth. 356^b. Vitas patrum.

Folio. Aa⁸, a-o⁸, p⁸, q-x⁸, y¹⁰, 3, aa-tt⁸, vv, xx⁸. 356 leaves; 40-42 lines. 198 × 140 mm. With headlines and numbers to pages. 11^a begins: ladyes thou shalt be. Proctor, 9697.

1^a, title; 1^b, blank; 2, prologue; 2^b-8^a, table of contents; 8^b, woodcut; 9^a-355^b, the text; 356^a, Caxton's device; 356^b, title repeated.

As the tenth year of Henry VII ended 22nd August, 1495, and de Worde began his year on 1st January, the printing of this book must have been completed between these dates. There appear to have been two issues, which vary very slightly in the first and last quires, and in one quire in the middle. Some copies are without the illustration on the first and last leaves, and the facsimile added to this copy is probably of the wrong variety. The large woodcut is used six times throughout the work, and the forty small woodcuts do duty for one hundred and fifty-five illustrations.

252 × 173 mm. Wanting leaves 6, 9, 346-352, 355, 356, in all eleven leaves, supplied in facsimile. From the libraries of Frederick Perkins and William Morris, with their book-plates. Olive morocco, by Riviere.

731

13 April,
1495.

HIGDEN, RANDULPH. POLYCHRONICON. 1^a. Policronicon. 1^b. ¶ An Introductorie Anno dñi . M . cccc . lxxxv . etc. 51^a. SYth the tyme that the || grete & myghty toure || of babylone was byl-||ded men haue spoken || with dyuerse tonges . etc. 397^b. ¶ En-||ded the thyrtyenth daye of Apryll the || tenth yere of the regne of kyng Harry || the seuenth. And of the Incarnacyon ||

204

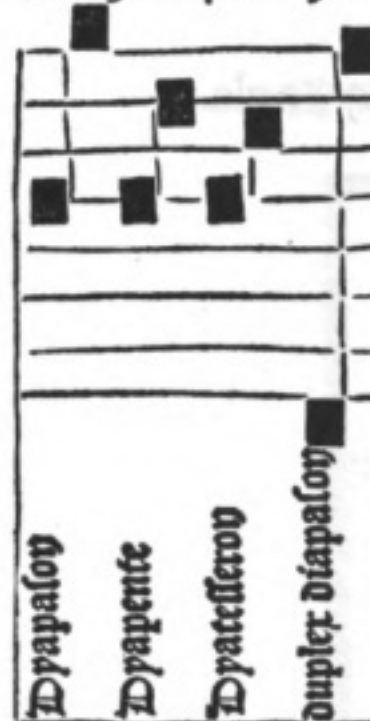
of our lord: M. CCCC. lxxxxv. || ¶ Enprynted at westmestre || by Wynkyn
Theworde, .

West-
minster:
W. de
Worde,
13 April,
1495.

Liber tercius

C i

de of twelue/the thyrde of eyght/the
fourth of .ix. as this fygure sheweth.



de dele/hete in lones Dyatesoron/ &
that þ in nombres is called all & the
eyghteth dele / hete in twones double
Dyapason. As in melodye of one stre
ge/ yf the strege be streyned enlonge
vpon the holownesse of a tree / & de
parted euen a two by a brydge sette
there vnder in eyther parte of þ stre
ge/the lowne shall be Dyapason/yf
the streng be streyned & touched. And
yf the streng be departed euen in thre
& the brydge sette vnder/so that it de
parte bytwene the twey deles & þ thyr
de/than the lenger dele of the streng
yf it be touched shall yene a lowne cal
led Dyatesoron. And yf it be depar
ted in nyne/and the brydge sette vnder
bytwene the last parte and the o
ther dele / than the lenger dele of the
streng yf it be touched shall yene a
lowne/that hete Tonus/for nyne co
teyneth eyght/and the eyght parte of
eyght as in this fygure that foloweth

¶ **Des Anno A**
ionim? **Transmi.**
contra Ruf. Many of Pythagoras dy
ciples kepte her mayntres heestes in
mynde and vled her wytte and myn
de in studye of bookes / and taughte
that many luche proverbes shall lye
te and departe sorowe from the bo
dye/unconnyng from the wytte/les
cherpe from the wombe/treasoyn oute
of the Lyte / stryfe out of the hous.
Incontynence and hastynesse oute of
all thynges. Also all that frendes ha
ue shall be comyn. A frende is the o
ther of tweyne. He must take hede
of tymes. After god lochnesse shall
be worshypped that maketh men be
next god. ¶ **Pydonus libro octauo ca**
pitulo sexto.

¶ Caplin

.xii.

¶ The name of Phylosophres
hadde begynnynge of Pytas
goras. for olde Grekes cal
led hym selfe sophistis that is wyle/
But Pythagoras whan he axed what
may he was/he answered and sayde
that he was a Phylosopher / that is a
louer of wytte and of wysedome for
to calle hym selfe a wyle man/it wol
de seme grete boost & pryde. Afterwar
other phylosophres hadden her names
of her autours. And so they that hel
de Pythagoras loore/were called Pica
tagoraci. And they that helden Pla
toons loore / were called Platonici.
¶ **Pot. libro pñ.** Some phylosophres
hadden names of contrees / & so they
þ helden Pythagoras loore were called

731. RANDULPH HIGDEN: POLYCHRONICON. WESTMINSTER: W. DE WORDE, 1495.
(PAGE OF TEXT, WITH MUSICAL NOTES ILLUSTRATING THE CONSONANCES
OF PYTHAGORAS.)

Folio. aa⁸, bb-hh⁶; a-y⁸, z⁶; A-S⁸, T⁶, V, X⁸. 398 leaves; 41 lines.
196 x 134 mm. With headlines and numbers to pages. 11^a begins: ¶ Car
pentus Siluius. Proctor, 9696.

West-
minster:
W. de
Worde,
13 April,
1495.

1^a, title; 1^b, introductory verses; 2^a-3^b, Proheme; 4^a-49^a, table; 49^b, 50, blank; 51-397^b, the text, in eight books, book v beginning on leaf 233, sig. A₁; 398^a, Caxton's device; 398^b, blank.

On the title-page is the large cut of S. Jerome and a number of saints, which was cut for the "Vitas patrum," printed the same year. This is the first book printed in England which contains musical notes. These occur here in the form of a small diagram relating to the consonances of Pythagoras. In Caxton's edition the space was left blank.

259 × 190 mm. From the library of Mr. Crawford. Blind tooled brown morocco, by F. Bedford.

732

¶ Here begynneth the treatise of fysshynge wpyth an Angle.



Salamon in his parables sayth that a good fyssher maketh a flouryng auge that is a fapre auge & a longe. And sayth it is soo: I aske this questyon. Whiche ben the meanes & the causes that enduce a man in to a meye fyssher. Trulpe to my beste dyscrecion it semeth good dysportes & honeste games in whom a man floyeth wpythout ony repentance after. Therne folowpyth it þat gode dysportes & honeste games ben cause of manys fapre auge & longe life. And therfore now woll I chosse of foure good dysportes & honeste games that is to wyte: of huntynge: hawkynge: fysshynge: & foulpyng. The beste to my symple dyscrecion whiche is fysshynge: callyd Anglynge wpyth a rodde: and a lyne

BEGINNING OF THE TREATISE ON FISHING WITH AN ANGLE.

1496.

OF HAWKING AND HUNTING AND ALSO OF COAT-ARMOURS

1^b. ¶ This present boke shewyth the manere of hawkyng & hun-tyng:

206

and also of diuysyng of Cote armours ⁊ It shewyth also || a good matere belongynge to horses: wyth other cōmendable || treatyses. And ferdermore of the blasynge of armys: as here af||ter it may appere. 73^b. here we ende this laste treatyse whyche specyfyeth of blasynge || of armys Enprynted at Westmestre by wynkyn de worde the || yere of thyncarnacōn of our lorde. M.CCCC.lxxxxvi.

Westminster:
W. de
Worde,
1496.

Folio. a-e⁶, f, g⁴, h⁶, i⁴; a-c⁶, d⁸. 74 leaves; 38 lines. 196 × 126 mm. 11^a begins: nor at the tyrynge. Proctor, 9704.

1^a, woodcut; 1^b, woodcut and title; 2^a-37^a, Book of Hawkyng and huntyng; 37^b-48^b, Book of Fishing; 49^a-73^b, Book of blasing of arms; 94^a, woodcut; 94^b, Caxton's device.

This edition has an extra chapter on "Fishing with an angle." It is of great typographical interest as being printed entirely in a type used on no other occasion in England. This is a rather heavy square letter, and was obtained, along with some woodcuts and initial letters, by W. de Worde from Govaert van Ghemen, about 1491, when the latter removed to Copenhagen. The initials and woodcuts were frequently used, but the type does not appear again.

At least a dozen copies are known, and it is a sign that the book was intended for richer purchasers that three of these (those in the British Museum, Rylands library, and Lord Pembroke's) are on vellum.

248 × 182 mm. Wanting leaves 1, 6, 27, 28, 56, 72, in all six leaves, supplied from Haslewood's reprint. From the Fountaine library. Gilt russia leather.

733

LYNDEWODE, WILLIAM. CONSTITUTIONES PROVINCIALES. 1^a. 31 May, 1496.

Constitutiones prouin||ciales ecclesie anglicæ || per .d. wilhelmū Lyndewode || vtriusq3 iuris doctorē edite. || Incipiunt feliciter. 168^a. Opus Presens Fabricatum || est . Et diligenter correctum || Per wynandum de worde. || Apud westmonasteriū . In do||mo caxston . Anno Incarna||cionis Millesimo quadringē||tesimo nonagesimo sexto. || Vltima die May acabatūq3. || Gloria deo.

Octavo. a-x⁸. 168 leaves; 20 lines. 94 × 60 mm. With headlines, but without numbers to pages. 11^a begins: & extrema vnctio. Proctor, 9701.

1^a, title; 1^b-159^b, the text; 160^a, imprint; 160^b, de Worde's first device; 161^a-167^b, table of constitutions; 168^a, colophon; 168^b, de Worde's device, as before.

133 × 89 mm. From the library of C. Inglis. Brown morocco, by W. Pratt.

734

PARKER, HENRY. DIVES AND PAUPER. 1^a. [A woodcut of Dives and 3 Dec., 1496.

pauper with the title above cut in large letters Diues ⁊ pauper.] 2^a. Tabula. || RYche and poore haue lyke co-||mynge in to this worlde, ⁊ ly||ke out goynge, but theyr ly-||uyng in this worlde is vnlyke, what || sholde conforte a poore man ayenst || grutchynge, and what wyckednesses || folowe louers of rychesses, Ca. I. 11^a. Of holy Pouerte. || Of holy Pouerte . Capitu-||lum Primum. 195^b. ¶ Here endeth a compendyouse trea-||tyse dyalogue of Diues and Pauper. || That is to saye, the ryche ⁊ the poore || fructuously treatynge vpon the .x. cō-||maūde- mentes, fynysshed the . iij . daye || of Decembre . The yere of oure lorde || god M.CCCC.lxxxxvi. Empren-||tyd by me Wyken de worde at West-||monstre || ¶ Deo gracias.

West-
minster:
W. de
Worde,
3 Dec.,
1496.

Folio. A⁶, B⁴, a-x⁸, y, z, z⁶. 196 leaves; 40 lines. 192 × 135 mm. With headlines. No numbers to pages. 11^a begins: Of holy pouerte. Proctor, 9706.

1^a, frontispiece; 1^b, woodcut; 2^a-10, table of contents; 11^a-195^b, the text; 196^a, woodcut; 196^b, woodcut.



734. HENRY PARKER: DIVES AND PAUPER. WESTMINSTER: W. DE WORDE, 1496.
(TITLE-PAGE.)

The woodcut frontispiece is repeated on the verso of leaf 10 and on the verso of the last leaf. On the recto is the woodcut of the Virgin and Child, which was used in 1494 in the "Scala Perfectionis" of Walter Hylton (see No. 728).

275 × 194 mm. Wanting leaves 1 and 10. This copy contained a note on the last leaf, now, on account of the cleaning to which the volume has been subjected, unreadable, showing that it belonged to David Boswell of Glasmont, known during his father's life as of Balmuto, who was father to Thomas Boswell who obtained the estate of Auchinleck about 1504. The note on the flyleaf, drawing attention to this fact, may be in the handwriting of James Boswell, the biographer of Johnson. Brown morocco, by Riviere.

CHRONICLES OF ENGLAND. 1^b. Here begynneth a shorte & a bre-||ue table on these Cronycles. 202^a. ¶ Here endyth this present crony-||cle of Englonde wyth the frute of ty-||mes : compiled in a booke, & also en-||prynted by one somtyme scole mayster || of saynt Albons . on whoos soule god || haue mercy, ¶ And newly in the yēr || of our lord god . M.CCCC.lxxxvij. || enpryntid at westmestre by wynkyn || de Worde.

West-
minster:
W. de
Worde.
1497.

Folio. Aa, a-z, 9, A-H⁶, I⁴. 202 leaves; 41 lines. 193 × 136 mm. With headlines, but without numbers to pages. 11^a begins: people : Merueyllously. Proctor, 9707.

1^a, blank; 1^b-6^b, table of contents; 7^a-202^a the text; 202^b, Caxton's device. 259 × 190 mm. Wanting leaf 105. Old brown calf.

DESCRIPTION OF BRITAIN. 1^a. The descrypcyon of Englonde || Here foloweth a lytell treatyse the whiche treateth of the de-||scrypcyon of this londe whiche of olde tyme was named Al-||byon And after Brytayne And now is called Englonde || and speketh of the noblenesse and worthynesse of the same. 24^b. ¶ Fynysshed and enprynted at West-||mestre by me Wynken de worde, the || yere of our lorde a M. CCCC. and || foure score and xviii.

Folio. A-D⁶. 24 leaves; 42 lines. 193 × 136 mm. With headlines, but without numbers to pages. 11^a begins: dome from an other. Proctor, 9709.

1^a, title; 1^a, table of contents; 1^b-24^b, the text. 259 × 190 mm. Wanting leaves 19, 23, 24, in all three leaves. Several leaves are misplaced. Bound with the Chronicles.

CHAUCER, GEOFFREY. THE CANTERBURY TALES. 1^a. The boke of Chaucer named || Canterbury tales. 152^b. ¶ Here endyth the boke of the tales of || Canterbury Compiled by Geffray || Chaucer, of whoos soule Criste haue || mercy. Emprynted at Westmestre by || Wynkin de Word y yere of our lord. M. || CCCC.lxxxviii.

Folio. a, b⁴, c, d⁸, e-q⁶, r, s⁸, t⁴, u⁴ (+¹ Ne hym)⁶, x⁶, y⁴, z, z, 9⁶, . . . 4. 153 leaves; 45-46 lines. 203 × 138 mm. With headlines, but without numbers to pages. 11^a begins: The grete clamour [sic]. Proctor, 9710.

1^a, title; 1^b, blank; 2, reprint of Caxton's prologue to his second edition, but ending: By wylliam Caxton I His soule in heuen won; 3^a-152^a, the text; 152^b, Chaucer's epilogue; 153^a, woodcut of the pilgrims at supper; 153^b, Caxton's device.

The only perfect copy of this edition known, the example in the British Museum (the only other copy recorded) having four leaves in facsimile. In the Monk's tale, where the extra leaf is inserted, the original omission at first sight seems to have been of lines 3525-3711 in the Six-Text numeration, from "The emperor of rome (misprinted 'more'), claudius" to "For though he were strong yet was she stronger," comprising part of the story of Zenobia, those of Peter of Spain, Peter of Cyprus, Barnabo of Milan, Ugolino of Pisa, and part of Nero. But the four complete stories of these six are precisely the "modern instances" as to the position of which the manuscripts differ, proving that they were a late insertion. In Caxton's first edition the stories of the two Peters are omitted altogether; in his second edition they are placed between those of Julius Caesar and Croesus. In this reprint Wynkyn de Worde's editor placed all these "modern instances" at the end, at the point where the monk is "stinted," line 3956 ("And couere her bryghte face with a clowde"). The subsequent omission, from the protests of the

West-
minster:
W. de
Worde.
1498.

Knight and Mine Host, of lines 3961-3980, in which the phrase "Fortune covered with a cloud" is ridiculed, points to deliberate editorial meddling, seeking to conceal the interruption placed after line 3956. At the point whence the modern instances were removed, the printer

Prologus



A knyghte there was a worthy man
That fro the tyme þ he fyrst began
To ryde out he lonyd chualtre
Trouche & honour freedom & curtesye
full worthy he was in his lordys werre
And therto had he ryden no man ferre
And as wel in cristendom as in hethenelle
And euer had honour for his worthynesse
At alisaundre he was whan it was wonne
full oft tyme he had the bonnde begonne
Abouen all nacouns in pruce
In lettow had he repled & in ruse
No cristen man so often tymes as he
In garnade at the syge also had he be
At algezer and ryden in belmarpe
At lepeys was he & also at fatalpe
Whan they were wonne & in the grete see
At many a noble arme had he be
At moztall bataylles had he be fyftene

And fought for our fayth at tiamylene
In lptis thryes and ap slayn his foo
This ylike worthy knyght had be also
Somtyme wpth the lorde of palachpe
Agayn a nother hethen man in turlupe
And euermore he had a souereyne prys
And though he was worthy he was wps
And of his port as meke as a mayde
Neuer yet noo dylanye he layde
In all his lyf vnto no maner wyght
he was a very gentyll perfyght knyght
for to tell pou of his arap
his hors were good but he was not gay
Of fustyan he ware a gypcion
All belmured wpth his hawbergeon
for he was late come fro his vyage
And sent for to do his pylgrymage

737. CHAUCER: THE CANTERBURY TALES. WESTMINSTER: W. DE WORDE, 1498.
THE PILGRIMS AT SUPPER.

became confused, leaving out lines 3525-3564, and 3653-3711, then printing an extra leaf (one column) to insert them, and finally having to omit two stanzas (3661-3668, 3677-3684), for lack of room. This is one of the very few books printed by de Worde on English made paper.
268 x 198 mm. From the library of the Earl of Ashburnham. Black morocco, by F. Bedford.

LYDGATE, JOHN. THE ASSEMBLY OF THE GODS. 1^a. Hrre [sic] folowyth the Interpretacōn of the names of goddis and goddesses of this || treatyse folowyng as Poetes wryte. || 15^b. ¶ Thus endeth this lytyll moralized treatyse || compiled by dan John Lydgate somtyme mon||ke of Bury, on whose soule god haue mercy ||

Westminster:
W. de
Worde.
[1498].

Folio. A, B⁶, C⁴. 16 leaves; 42-43 lines; 2 columns. 203 × 138 mm.

1^a-15^b, the text, followed by Caxton's device; 16, blank.

On the first page is the woodcut intended originally for the Canterbury Pilgrims, but here used for the assembly of gods. The book was printed in the same form and at the same time as the Chaucer of 1498, and was apparently intended, as is the case with both the known copies, to be bound up with it.

268 × 198 mm. From the library of the Earl of Ashburnham. Bound with the Chaucer of 1498.

JACOBUS DE VORAGINE. THE GOLDEN LEGEND. 1^b. ¶ Here foloweth a lytell Table contey-||nyng the lyues and hystories shortly ta-||ken out of the Byble. 55^a. Here begynneth the legende named in latyn legenda aurea That is to || saye in Englysshe the golden legende. For lyke as passeth golde in valewe || all other metallys . so this legende excelleth all other bookes. 448^a. THus endeth the legende named in latyn legenda aurea that is to || say in englysshe the goldē legende. For lyke as golde passeth all || other metalles, wherin ben conteyned all the hyghe and grete fes||tes of oure lord. The festys of oure blessyd lady, The lyues pas||syōs and myracles of many other sayntes hystories and actes, as || all alonge here afore is made mencion, whyche werke I dyde accomplysshe || and fynysse att westmynster the . viii. daye of Ianeuer The yere of oure lorde || Thousande . CCCC.lxxxviii. And in the . xiii yere of the reynge [sic] of kynge || Henry the vii. By me wynkyn de worde.

8 Jan., 1498.

Folio. Aa-Ff⁸, Gg⁶; [*⁴], a-h⁸, i¹⁰, k-3, A-Y, aa, bb⁸, cc, dd⁶. 448 leaves; 47 lines. 222 × 155 mm. With headlines and numbers to pages. Proctor, 9708.

1^a, two woodcuts; 1^b, table; 2-53^b, feasts of our Lord; 54^a, Caxton's device; 54^b, two woodcuts; 55^a, title; 55^b-56^a, preface; 56^a-59^b, table of saints; 60^a-447^b, text; 448^a, colophon; 448^b, blank.

Of the seven copies known of this edition all are more or less imperfect, the copy now in the Rylands library, Manchester, not being perfect as generally stated. There is a curious mistake in the colophon, where the words "So this Legende exceedeth all other books" have been omitted, making nonsense of the sentence. So carelessly did the printers work that this mistake is found in several subsequent editions. This edition is printed on English made paper. The colophon of this book is interesting as giving clear proof that de Worde dated the beginning of the year from the first of January, and not the twenty-fifth of March. The thirteenth of year of Henry VII ran from 22nd August, 1497, to 21st August, 1498.

287 × 200 mm. Wanting leaves 1-39, 54, 194, 299, 442-448, in all forty-nine leaves. The leaves with the title and table (55-58) are misbound at the beginning. Dark brown morocco by Riviere and Son.

ORDINARY OF CHRISTIAN MEN. 5^a. ¶ Here foloweth a notable treatyse and full neces||sary to all crysten men for to knowe and it is na-||med the Ordynarye of Crystyanyte or of crysten || men. ¶ Here foloweth the Prologue.

London:
W. de
Worde.
1502.

London:
W. de
Worde.
1502.

Leaf 253^b. ¶ Here endeth the booke named the ordynarye ¶ of crysten men newly hystoryed and transla||ted out of Frenshe in to Englysshe . Enpryn-||ted in the Cyte of London in the Flete strete ¶ in the sygne of the sonne by wynken de wor-||de, the yere of our lorde . M.CCCCC.ii.

Quarto. A⁴, a-z, aa-ss⁶, tt⁴. 254 leaves; 32 lines. 150 × 88 mm. With headlines, but without numbers to pages. 11^a begins: And it behoueth that . . .

1^a, blank; 1^b-4, index; 5^a-8^a, prologue; 8^b-253^b, the text; 253^b, colophon and W. de Worde's third device; 254^a, woodcut of the Crucifixion; 254^b, woodcut of three rioters and three skeletons.

The fourth



Every persone that wylled & desyred to make good examinacyon of his conscyence for en-
terly & perfectly h^h to confesse he h^h ought examy-
ne by the doctryne drawen in these thre partyes pre-
cedentes. That is to knowe of the artycles of the
fayth. Of the cōmaundementes of the lawe. And
of the werkes of mercy . for in these thre poyntes
is contayned the dede of the conscyence by the whi-
che a man shall be fynably Jugged vnto saluacion
or vnto dampnacyon. And therfore to the entente
that symple people may haue mater and doctryne
of well & surely to examyne the dede of theyr cons-
scyence there shall be fyrst put some thynges gene-
rall touchynge the sacrament of confellyon.

¶ Here folowen .iiij. reasons for to shewe h^h Justy

740. ORDINARY OF CHRISTIAN MEN. WESTMINSTER: W. DE WORDE, 1502.
CONFESSION.

Above the prologue is a cut (from the "Speculum") of a friar presenting a book to a bishop; at the end of the prologue and beginning of the text are two coarsely cut pictures of baptisms, one in a river, the other in a font; the creed is illustrated by two other coarsely cut pictures, representing the twelve apostles; part ii begins with Moses coming from the Mount to the Jews, illustrating the ten commandments, a coarse copy from Vérard's "Art de bien vivre" (1492); before part iii the first cut is repeated; at "the thyrd partye" of this book is a picture of a woman dragged from her grave by two fiends; before part iv is the picture of Confession shown in the facsimile; before part v is a picture of the same woman as before, being led to hell; on the recto and verso of the last leaf are woodcuts of the

Crucifixion and of the three rioters, as noted above. Thus this book offers an excellent sample of de Worde's stock cuts at this time, partly borrowed from the Low Countries, partly extraordinarily bad native copies or originals. **London: W. de Worde. 1502.**
 197 x 145 mm. Wanting leaves 1-4, 254, in all five leaves. From the library of William Morris. Old calf.

741

LEFEVRE, RAOUL. THE RECUYELL OF THE HISTORIES OF TROY. 1^a. THE recuyles or gaderi||ge to gyder of y hysto-||ryes of Troye how it || was destroyed z brent || twyes by y puyssaunt || Hercules z y thynde z || generall by y grekes. 202^b. ¶ Thus endeth the boke of the recu-||les or syege of Troye. Enprynted in || London in Flete strete at the sygne of || the sonne by Wynken de Worde. The || yere of our lorde god . M. CCCCC. || and . iij. **1503.**



DEVICE AND BORDER.

Folio. aa⁴, A-Z, Aa-Kk⁶. 202 leaves; 42 lines. 197 x 140 mm. 11^a begins: dome, that is to saye . . .

1^a, title; 1^b-4^b, table of contents; 5^a, prologue of the printer; 5^a-5^b, prologue of Le Fèvre; 6^a-202^b, the text; 202^b, colophon and W. de Worde's device.

Illustrated with a large number of woodcuts only in part specially cut for the work. The large illustrations were mostly made for the Morte d'Arthur of 1498, and are of exceptionally bad design and execution.

252 x 181 mm. Olive morocco, by Bedford, with arms on the sides.

742

STATUTA. ANNO XIX HENRICI VII. 2^a. Anno . xix . Henrici . vii. || ¶ HENRICUS dei gratia rex Anglie z Francie z domi-||nus Hybernie Vicomiti Essex salutem . Precipimus tibi fir-||miter iniungentes q, in singulis locis infra baliuam tuam tam || infra libertates q, extra vbi magis expediens videris publicas || proclamationes quorundam statutorum z ordinationū in vlti|| **1506.**

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London:
W. de
Worde.
1506.

mo parlamento nostro auctoritate eiusdem parlamenti edito||rum fieri facias in
forma sequenti . || [etc]. 18^b, line 14. ¶ Here endeth the statutes. Enprynted
at London in Fletestrete at the || sygne of the sonne, by Wynkyn de Worde .
Anno dñi . M . cccc . vi. || [Device.]

Folio. A-C⁶. 18 leaves; 42 lines. 200 × 134 mm. With headlines, but no
pagination.

Leaf 1, not known; 2^a-18^b, text, followed by W. de Worde's fifth device.
293 × 210 mm. From the Towneley and Irwin libraries. Mottled calf, by F. Bedford.

743

1506.

ORDINARY OF CHRISTIAN MEN. 1^a. Thordynary of || crysten men.
217^b. ¶ Here endeth the boke named the ordynarye of || crysten men newly

Thordynary of cristen men :



TITLE-PAGE.

hystoryed and transla-||ted out of Frensshe in to Englysshe . En||prynted in
the cyte of London in || the Fletestrete in the sygne || of ŷ sonne by Wynkyn ||
de worde . ŷ yere || of our lorde . || M . CC || CCC || . VI. | ∴ .

214

Quarto. Aa⁴, A⁶, B-X, AA-MM⁴¹⁸, NN⁴, OO, PP⁶. 218 leaves; 34 lines. 160 x 96 mm. 11^a begins: deputed vnto the dyuyne. London: W. de Worde. 1506.

1^a, title; 1^b-4^b, table of contents; 5^a-7^b, prologue; 8^a-217^b, the text; 218^a, W. de Worde's fifth device; 218^b, title repeated, and woodcut.

In 1505, and again in 1506, de Worde published a translation of the "Art de bien vivre et de bien mourir," in which most of the French pictures were copied with considerably less clumsiness than before. The new cuts were largely used to improve the present edition of the "Ordinary," providing the pictures of Confession and Baptism, the improved pictures of the twelve Apostles, and the illustrations of Impatience and the reception of the soul (218^b).

198 x 141 mm. Apparently from the library of Sir W. Tite. Olive morocco, by Bedford.

744



¶ This treatise concernynge the fruytfull saynges of Dauid the kynge & prophete in the seuen penytencyall psalmes. Deuyded in seuen sermons was made and compyled by the ryght reuerente fader in god Iohan fyssher doctour of dyuynyte and bysshop of Rochester at the exortacion and sterynge of the moost excellente pryncesse Margarete countesse of Rychemouit & Derby / & moder to our souerayne lorde kynge Hery the. vii.

TITLE-PAGE.

FISHER, JOHN. TREATISE ON THE SEVEN PENITENTIAL PSALMS. 16 June, 1508.

1^a. ¶ This treatise concernynge the fruytfull || saynges of Dauid the kynge & prophete in || the seuen penytencyall psalmes. Deuyded || in seuen sermons was made and compyled || by the ryght reuerente fader in god Iohan || fyssher doctour of dyuynyte and bysshop of || Rochester at the exortacion and sterynge of || the moost excellente pryncesse Margarete || countesse of Rychemouit & Derby, & moder || to our souerayne lorde kynge Hery the . vii. 146^a. ¶ Here

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London:
W. de
Worde.
16 June,
1508.

endeth the exposycyon of y. vii. psalmes. Enpryn||ted at London in the flete-
strete at the sygne of y sonne || by wynkyn de worde. In the yere of oure lorde.
M || CCCC. viii. y. xvi. day of y moneth of Iuyn. The || xxiii. yere of y reygne
of our souerayne lorde kynge Hē||ry the seuenth.

Quarto. aa-yy⁸¹⁴, 33⁸, &&⁶. 146 leaves; 32 lines. 153 × 98 mm. 11^a begins:
gyaūt to fyght ayenst.

Wherby we be so moche blynded that neyther for thabomynacyon of synne Whiche is a foule & firefull monstre nor for the reuerence of god beyng present we wyl re-
frayne but synne styll & that greuouly from Whiche mys-
serues the moost blessyd birgyn delyuer vs/ Whose flate
upte we halo we this day by her sone our lord Jhesu cryst
Whome she as a fayre morninge brought forth the moost
bryght sonne to gyue lyght vnto all synners. ❧❧



H Al we crysten people are bounde of
bery duty to gyue grete & immortall
thanks to the holy prophete Dauid
Whiche soo dyligently hath leste in
wytyng his psalmes moost godly
to be redde of vs & our posterite. And
his soo doyng as me semethe was
moost for the causes. fyrst that by these holy psalmes the
myndes of synners myght be reyled by & excyted as by a
swete melodye to receyue & take the studye & letynge of
vertues. Secondaryly that yf ony man or woman hath
fallen to grete & abomynable synnes / yet they sholde not
despayre but put theyr hole & stedfast hope of forgyuenes
in god. Thyrddly that they myght vse these holy psalmes
as letters of supplicacyon & spede full prayers for remys-
syon and forgyuenes to be purchased of almyghty god.
Fyrtagorpy the people of that secte or of that blage were

744. JOHN FISHER: TREATISE ON THE SEVEN PENITENTIAL PSALMS. WESTMINSTER:
W. DE WORDE, 1508. PAGE OF TEXT. (G G₂ VERSO.)

1^a, title; 1^b, prologue of the author; 2^a-146^a, the text; 146^b, W. de Worde's device.
178-128 mm. Blue morocco, by F. Bedford.

745

[1509.]

FISHER, JOHN. A MOURNING REMEMBRANCE OF THE PRINCESS
MARGARET. 1^a. ¶ Here after foloweth a mornynge remembraū-||ce had at
the moneth mynde of the noble prynces || Margarete countesse of Rychemonde
& Darbye || moder vnto kynge Henry the .vii. & grandame to || oure souerayne
lorde that nowe is vppon whose || soule almyghty god haue mercy. || 12^b, line
10. other. Alwaye praysynge & magnyfyenge the name of || oure lorde, to

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whome be laude and honoure endlesly || Amen. || [Type ornament] || [1 line space] || ¶ Thus endeth this lamentable mornynge . Enpryn-||ted at London in Flete strete at the sygne of the sonne || by Wynkyn de Worde. || [De Worde's sixth device.]

London:
W. de
Worde.
[1509.]

A, B⁶. 12 leaves; 30 lines. 149 × 95 mm.

1^a, title; 1^b, blank; 2^a-12^b, text.

On the title-page is a woodcut of the preacher with the coffin before him in the foreground, addressing several people. This is the same cut as was used for the funeral sermon of Henry VII, but the effigy of the King has been cut out and the coffin substituted. So many of the woodcuts of this period were imported from abroad, or copied from foreign originals, that the fact that this botching must have been done in London is of some interest.

183 × 138 mm. Early eighteenth-century dark blue morocco.

746



TITLE.

STANBRIDGE, JOHN. PARVULORUM INSTITUTIO. 1^a. ¶ Paruulorum [1514.] institutio ex stā||brigiana collectione. ∴ 12^b. ¶ Enprynted at London in the Fletestrete at the || sygne of the sonne by Wynkyn de Worde.

Quarto. A⁸, B⁴. 12 leaves. 153 × 91 mm. 11^a begins: after hym.

1^a, title; 1^b, blank; 2^a-12^b, the text; 12^b, colophon and W. de Worde's device. 195 × 135 mm. Wanting leaf 1, supplied in facsimile. Blue morocco.

III

217

F F

London:
W. de
Worde.

LEGRAND, JACQUES. THE BOOK OF GOOD MANNERS. 1^a. ¶ The boke of good Ma-||ners. .: 80^b. ¶ Here endeth and fynysshed the boke named and In-||tytled good maners. Enprynted at London in Flete-||strete at the sygne of the Sonne by me wynkyn de || worde .:



TITLE.

Quarto. [*⁴], a-m⁸l⁴, n⁴. 80 leaves; 32 lines. 11^a begins: selfe to hym, and the wylde.

1^a, title; 1^b, woodcut; 2^a-2^b, Caxton's preface; 3^a-4^b, table of contents; 5^a-80^b, the text; 80^b, colophon and W. de Worde's device.

The woodcut on the title-page, which occurs also in an earlier edition printed by Wynkyn de Worde about 1498, is really one of a series of cuts intended to illustrate an edition of the "Seven Wise Masters of Rome" copied fairly accurately from those used by Gerard Leeu in his edition of 1490. In all probability de Worde printed an edition, now lost, of the "Seven Wise Masters" before 1498. The extant edition belongs to about the same date as the present work.

193 x 133 mm. Wanting leaves 1-4, 80, in all five leaves, supplied in facsimile. From the libraries of Sir W. Tite and William Morris. Olive morocco.

FLOWER OF THE COMMANDMENTS OF GOD. 1^a. Ihesus. ¶ ¶ The floure of the commaundementes of god with many exam-||ples and auctorytees extracte and drawē as well of holy scriptures || as other doctours and good auncyente faders, the whiche is moche || vtile and profytable vnto all people. ¶ ¶ The .x. commaundementes of the lawe. || [etc]. 288^a, column 2, line 7. ¶ Here endeth the boke intytuled ȳ flou-||re of ȳ cōmaūdementes of god w̄ many || examples ⁊ auctorytes extracte as well || of ȳ holy scriptures as of other doctours || and good auncyent faders the whiche is moche profytable and vtile vnto all peo-||ple, lately translated out of Frēsshe in to || Englysshe Enprynted at London in Fle-||te strete at the sygne of the sonne by Wyn-||kyn de Worde . The .xiiij . yere of ȳ reygne || of oure moost naturell souerayne lorde || kynge Henry ȳ eyght of ȳ name . Fynys-||shed ȳ yere of our lorde . M. CCCCC. XXI || the . viij . daye of October. || [De Worde's device 12] || 288^b. [Arms of Andrew Chertsey.]

London:
W. de
Worde,
8 Oct.,
1521.

Folio. A-D⁶, A-Z, Aa-XX⁶. 288 leaves; 2 columns; 43 lines. 205 × 149 mm. With headlines and pagination.

1^a, title; 1^b, woodcut; 2^a, prologue; 2^b-24^a, table; 24^b, blank; 25^a-288^a, the text; 288^b, Arms of Andrew Chertsey.

This work was translated from the French by Chertsey.

266 × 180 mm. From the Irwin library. Brown morocco, by F. Bedford.

MORE, SIR THOMAS. LIFE OF JOHAN PICUS.—PICO DELLA MIRANDOLA. 1^a. Here is cōteyned the lyfe of Iohan Picus || Erle of Myrandula a grete lorde of Italy an excellent || connyng man in all sciences, ⁊ verteous of lyuyng. || With dyuers epystles ⁊ other werkes of ȳ sayd || Iohan Picus full of grete science vertue ⁊ || Wysedome, whose lyfe ⁊ werkes bene || worthy ⁊ dygne to be redde || and often to be had in || memorye. || 40^b, line 17. That whan the iournay of this deedly lyfe || My sely goost hath fynysshed and thense || Departen must : without his flesshly wyfe || Alone in to his lordes hygh presence || He may the fynde : o well of indulgence || In thy lordeshyp not as a lorde : but rather || As a very tendre louynge father. || Amen. || [1 line space] ¶ Enprynted at London in the Fletestrete || at the sygne of the Sonne, by me || Wynkyn de worde.

Quarto. A-F⁶, G⁴. 40 leaves; 31 lines. 147 × 97 mm.

1^a, title; 1^b, blank; 2, More's letter to Joyce Leygh; 3^a-40^b, the text.

On the title-page is a woodcut of the Crucifixion and a kneeling figure, with the emblems of the passion.

188 × 135 mm. Red morocco.

Prologue

For he hadde gotten him yet no benefice
 He was nat worldly to haue an office
 For he hadde leuyd to haue at his beddyshede
 Twenty bokes clad in white and rede
 Of aristotle and of his philosophie
 Than robes riche or fedyl or sawtre
 But alle be that he was a philosophe
 yet hadde he but lytel golde in cofre
 But alle that he myght of his frendes hent
 On bokes and on lernyng he it spent
 And besely gan for the soules praye
 Of theyme that paue him wher withe to scolaye
 Of studye toke he moost cure and hede
 Nat a worde spake he more than nede
 And that was seyde in fourme and reuerence
 Shorte and quiche and ful of high sentence
 Sowynng moral bertue was his speche
 And gladly wolde he lerne and gladly teche



750. CHAUCER: THE CANTERBURY TALES. LONDON: R. PYNSON, [1490].
 DESCRIPTION OF THE CLERK AND WOODCUT OF THE SERGEANT.

LONDON.—RICHARD PYNSON

750-766

STATHAM, NICHOLAS. ABRIDGEMENT OF CASES. Printed at Rouen by G. Le Talleur for Richard Pynson. See above, No. 624. London: R. Pynson

"Richard Pynson, printer in London, was a Norman by birth, and appears to have been educated at the University of Paris, for his name is found in a list of students in 1464. He appears to have learnt to print at Rouen with Guillaume le Talleur. Machlinia, who monopolized the printing of law books in England, ceased to print some time after 1486, and Pynson apparently came over to succeed him in a position for which his knowledge of Norman-French peculiarly fitted him. Coming over between 1486 and 1490, Pynson set to work to start his press, and in the meantime commissioned Le Talleur to print for him Littleton's 'Tenures' and Statham's 'Abridgement.' Pynson's earliest dated book was finished in November, 1492, but at least five books were issued earlier, and one of these, an edition of Chaucer's 'Canterbury Tales,' almost certainly before the death of Caxton in 1491. The first dated book issued by Pynson was the 'Doctrinale' of Alexander Grammaticus, finished on the 13th of November 1492, in the parish of St. Clement Danes, outside Temple Bar. During the fifteenth century he printed about eighty-four books, using in them seven distinct founts of type and three devices. In 1500 Pynson and some others brought an action in the Star Chamber against Henry Squire and his companions for assault. It appears to have been one of the usual attacks by natives on foreign workmen then so common, but Pynson stated that his servants were so terrorized that they had left him and his work was consequently at a standstill. The evident outcome of the case was the removal by Pynson, in 1500, of his printing office from St. Clement's Parish, which was outside the City, to a house within Temple Bar, at the corner of Chancery Lane and Fleet Street, next to St. Dunstan's Church, which had belonged to the College of St. Stephen in Westminster, and to which he gave the sign of the George or St. George. Here he continued for the rest of his life. In 1508, some time after May, on the death of William Faques, Pynson succeeded him as Printer to the King. At first he received an annuity of two pounds, and in 1515 the sum was raised to four pounds. In 1508 Pynson printed two books in roman type, the first used in England. In 1521 he printed the 'Assertio Septem Sacramentorum,' and as King's Printer continued to issue political and controversial books concerned with the Reformation. No book of Pynson's is known issued after 18th June, 1528, and we have no information concerning the last eighteen months of his life. He died at the beginning of 1530, and his will, dated 15th November, 1529, was proved the following 18th February. During his whole career he is known to have printed at least three hundred and seventy-one books, and he made use of seven devices."—"A Century of the English Book Trade," abridged.

750, 751

CHAUCER, GEOFFREY. THE CANTERBURY TALES. 1^a. gRete [1490.]
thankes laude and honoure ought to be ye||uyn vnto the clerkes poetes and
historiagraphs || that haue writen many noble bokes of wisdom || [etc.]. 323^a.
and the lyf by deth and mortyfycaciō || of synne. To that lyf he us || brynge
that bought vs wyth his pre||cyous blood. AMEN .:.

Folio. a-v, aa-kk⁸, ll⁶, A-I⁸, K⁶. 324 leaves; 33 lines (poetry), 38-39 lines
(prose). 207 × 125 mm. With headlines, but no numbers to pages. 11^a begins:
a Shipman was there. Proctor, 9780.

221

London:
R. Pynson.
[1490.]

Leaf 1, the printer's preface; 2^a-323^a, the text; 323^b, Pynson's first device; 324, blank.

This is one of the earliest books printed by Pynson. It is certainly before November, 1492, and was probably issued before Caxton's death in 1491. In the preface, Pynson speaks of Caxton's care in revising the text, and says that he is going to print his edition from "a copy of the seid master Caxton." If Caxton had died shortly before, Pynson would almost certainly have referred to it. Many have supposed that Pynson, in using the words "my worshipful master William Caxton," meant to imply that he had been a servant or apprentice in his printing office, but it is clear that they were only intended as a courteous form of reference.

The book is illustrated with a number of woodcuts of very clumsy design and execution, and that they were engraved on the spot is clear from the fact that some were altered while



750. CHAUCER: THE CANTERBURY TALES. LONDON: R. PYNSON, [1490].
WOODCUT OF THE PARSON.

the book was passing through the press and serve for different characters. The Sergeant, for instance, with the substitution of a white scroll for a black, becomes the Parson.

The signatures of the book are curious, for instead of using the customary figures, ij, iij, and iiij, the printer has used the letters n, m, and im.

Though a considerable number of copies of this book are known, only three are perfect.

288 x 198 mm. This copy, which belonged at one time to Herbert the bibliographer, was purchased by Richard Heber at the sale of the Duke of Roxburghe in 1812. It then wanted about fifty-three leaves, all of which, with the exception of the first and last, were added by Heber. The two still missing were supplied in facsimile, but a genuine copy of the last printed leaf was afterwards obtained and inserted. The volume was afterwards in the library of the Earl of Ashburnham. Brown morocco, by Charles Lewis.

Another copy.

293 x 204 mm. Wanting leaves 1-8, 124, 223, 277, 295, and 324, in all thirteen leaves, of which one was blank. Green morocco, by Riviere.

752

5 July,
1493.

PARKER, HENRY. DIVES AND PAUPER. 2^a. Riche and pore haue like cūmyng into this worlde . ⁊ lyke || outgoynge, but their liuyng in this worlde is vnlike . what || shulde confort a pore man ayenst grutchyng. 231^b. Here endith a compendiose tree||tise dyalogue . of Diues ⁊ paup. || that is to say . the riche

222

Of holy pouertie

Of holy pouertie.
The firste chaptre.

Dives & pauper obui
auerūt tibi: utrius/
q; operator est dñs
Proverbi. xii.

These ben the wordes of Salomon this moche to say I englyssh
The riche and the pore mette to
themsell/ the lord is worche of
eureither This tepte worship/
fulle Bede expownetþ thus. A
riche man is nat to be worship/
ped for this cause only that he is
riche/ ne a pore man is to be dis/
pyssed. bicause of his ponertye.
but the werk of god is to be wor/
shipyd in them bothe/ for they
bothe been made to the ymage.
& to the lyknesse of god. And as
it is writen. Sapientie. vii. ca.
One maner of entring into this
worlde/ and a like maner of out/
wedyng fro this wretched worlde
is to alle men bothe riche and po/
re: For bothe riche and pore co/
men lto this worlde nakyd and
pore/ weppng and weylng/ &
bothe they wenden þens nakyd
and pore wifþ moche pepne Na/
thelesse the riche and the pore in
their lyuynge in this worlde in
many thinges been ful bntþe
For the riche man aboudetþ in
tresoure gold and siluer/ & other
richesses He hath honours grete

and erthly delices/ where the po/
re creature lyueth in grete penu/
ry. and for wantynge of richesses
suffretþ colde and hunger/ and
is ofte in dyspyte. Pauzer. I
that am a pore captyf symple &
lytel set by. biholdynge the pro/
fperite of them that been riche.
and the disese that I suffre and
other pore men like vnto me am
many a tyme sterpyd to grutchē.
and to be wery of my lyf. But
thannerēnen to my mynde the
wordes of Salomon bifoze res/
hersyd/ howe the lord made as
wele the pore as the riche. And
thereto Job witnessitþ/ that noo
thinge in erthe is made withou/
ten cause. Job v. Thanne I
suppose within my self/ that by
the prey domes of god that be
to me vnknowen/ it is to me p/
fitable to be pore. For wele I
wote that god is no nygarde of
his giffes. But as the apostle
sayth. Rom. viii. To them that
been chosen of god alle thinges
worchen to gyde into gode.
And so sitþen I truste throughe
the godenes of god to be oon of
his chosen/ I can nat deme but
that to me it is gode to be pore.
Moreouir seint Poule. i. Thy/
moth. vi. writetþ in this maner
They that wylle or desire to be
made riche falle into temptaci/
on & into the snare of the deupl.
it &

752. PARKER: DIVES AND PAUPER. LONDON: R. PYNSON, 1493.
FIRST PAGE OF TEXT.

London:
R. Pynson,
5 July,
1493.

z the pore || fructuously tetryng vpon the x. || cōmaūdmentes, fynissed the v. || day of Iuyl. the yere of oure lord || god. M.CCCC.lxxxxiii. Em||prentyd by me Richarde Pynson || at the temple barre . of london. || Deo gracias.

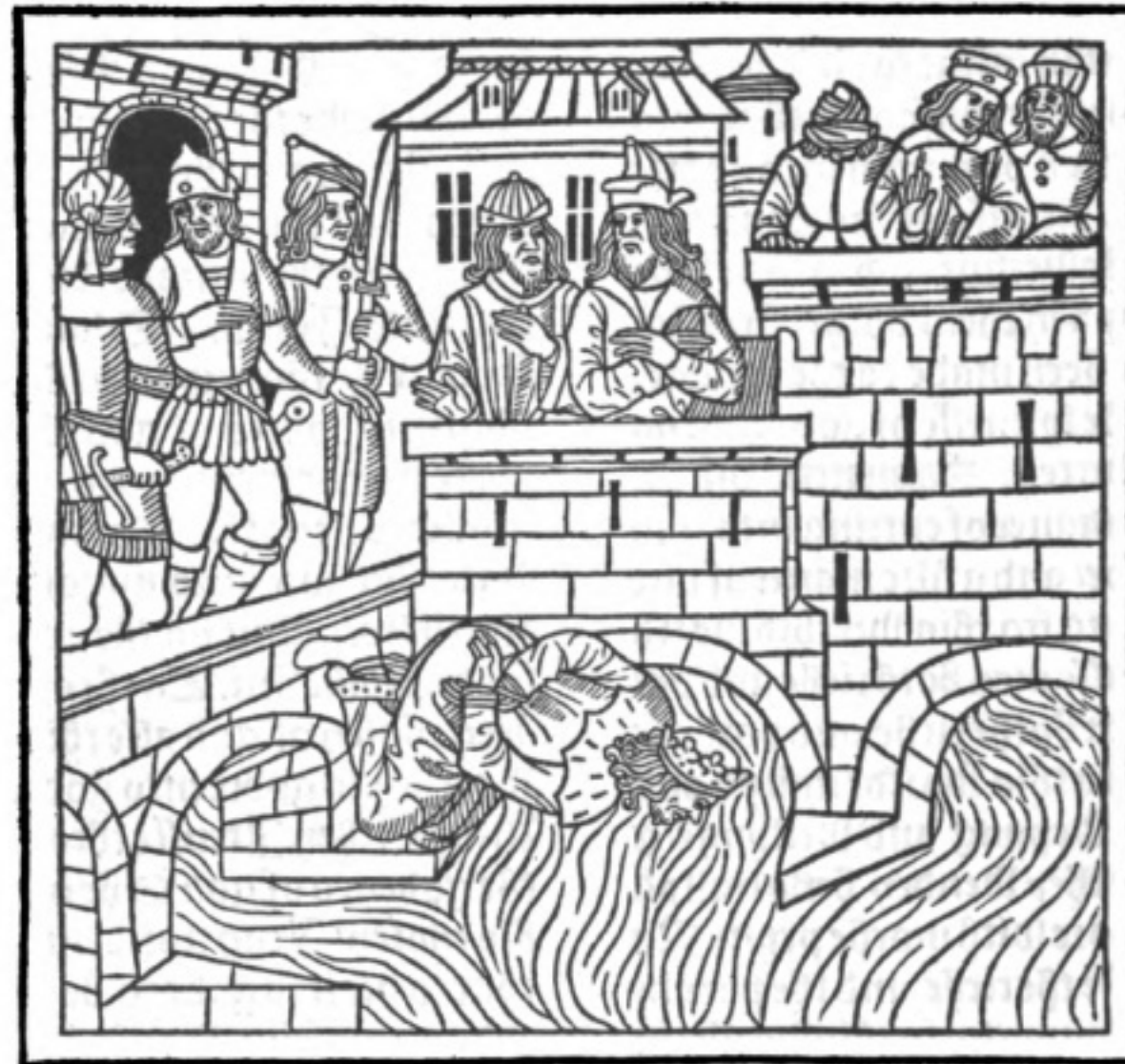
Folio. a, b⁶; a-u, A-I⁸. 232 leaves; 36 lines. 211 × 144 mm. With head-lines, but no numbers to pages. 11^a begins: ¶ What peyne longith to vsurers.

Leaf 1, blank; 2^a-12^b, table of contents; 13, blank; 14^a-231^b, text; 232^a, blank; 232^b, Pynson's first device.

This book, printed in Pynson's handsome No. 3 type, was supposed, until quite recently, to be the first book printed by him with a date. A few years ago, however, an edition of the "Doctrinale of Alexander Grammaticus," printed by him a year earlier, was discovered in the library of the Grammar School at Appleby, and this is now in the British Museum. Of the "Dives and Pauper" some twenty copies are known, almost all more or less imperfect. A very fine and perfect copy is in the library of the Seminary at Oscott.

276 × 197 mm. Wanting leaves 1, blank; 6, supplied in facsimile; 13, blank; 232, with the device. Brown morocco, by Bedford.

753



THE DEATH OF MARCUS MANLIUS. (HEAD CUT TO BOOK IV.)

27 Jan.,
1494.

BOCCACCIO, GIOVANNI. THE FALL OF PRINCES. 2^a. HERE begynneth the boke calledde || Iohn bochas descriuinge the falle || of princis princessis z other nobles trās-||latid ito englissh by Iohn ludgate mōke || of the monastery of seint edmūdes Bury || at the cōmaudemēt of the worthy prynce || humfrey duke of gloucestre beginnyngē || at adam z endinge with kinge iohn take || prisoner in fraunce by prince Edwardē. 215. ¶ Here endith a compendious tretise, and dyalogue || of Iohn Bochas : fructuously tetryng vpon the fall || of Princys

224

Princessys, and other nobles. Fynysshed || the xxvii day of Ianyuere . In the yere of oure lord || god MCCCClxxxxiiii. Empretyd by Richard || Pynson : dwellynge withoute the Temple barre of || London. Laus Deo.

London:
R. Pynson,
27 Jan.,
1494.

Folio. a-m⁸, n⁶, o-u, A-F⁸, G⁶, H⁴. 216 leaves. 242 x 183 mm. With headlines, but no numbers to pages. 11^a begins: There is nowe left no reporte of his fame.

1, blank; 2^a-4^b, Lydgate's prologue; 5^a-215^a, the text; 215^b, L'envoy; 216^a, blank; 216^b, Pynson's second device.

There are nine large woodcuts in the volume, one at the commencement of each book, which were obtained by Pynson from France, having been used by Jean Dupré in his edition of the book printed at Paris in 1483. No absolutely perfect copy is known.

325 x 230 mm. Wanting leaves 1, blank, and 216, with the device. An early inscription in the book notes: "This boke is sir Roberde hardinges." It was afterwards apparently in the Harleian and Towneley collections, and latterly in the Fountaine library. Harleian red morocco.

754

LIFE OF SAINT PETRONYLLA. 2^a. THE parfite lyfe to put in remembrance || Of a virgyn moost gracious and entere. 4^b. And who that cometh vnto hir presence || On pylgrimage with deuocion || Late him trust pleyndly in sentence || Shall fynde grace of his peticion. || Empryntyd by Rychard Pynson. [1495.]



PYNSON'S FIRST DEVICE.

Quarto. (a⁴.) 4 leaves. 144 x 90 mm. 3^a begins: And she fulfilled.

1^a, Pynson's first device; 1^b, blank; 2^a-4^b, text.

The only other copy of this book at present known is in the collection of Mr. Huth, but from its very frequent occurrence in early auction sales, it is probable that some more copies are still extant.

168 x 120 mm. From the collections of Horne Tooke, Heber, and Fuller Russell. Olive morocco, by Charles Lewis.

755

LITTLETON, SIR THOMAS. TENORES NOVELLI. 1^a. [Large woodcut of king seated, with counsellors]; 1^b. Incipit tabula huius libri || [etc.]. 2^a. TENannt en fee simple est celuy qui ad' terres ou tenements a || tener a luy z a sez

III

225

G G

London:
R. Pynson.
[1496.]

heires a toutz iours. Et est apelle en laten fe||odum simplex quia feodum idem
est qd' hereditas ⁊ simplex idē || [etc.]. 62^a, line 18. ¶ Lex plus laudatur
quando ratione probatur. || [1 line space.] || ¶ Expliciunt Tenores Lytylton ||
62^b. Device.



755. LITTLETON: TENORES NOVELLI. LONDON: R. PYNSON, [1496].
(FRONTISPIECE.)

Folio. A, B⁸, C, D⁶, E, F⁸, G-I⁶. 62 leaves; 38-39 lines. 195 × 133 mm.

1^a, frontispiece; 1^b, table; 2^a-62^a, text; 62^b, Pynson's second device.

The only perfect copy known. One other, wanting the first and last leaves, is in a private collection in England.

276 × 195 mm. On the last leaf below the colophon is the following inscription: "Iste liber pertinet Radulpho hulme de manchestur In comitate lancastrae," and the same inscription occurs in a copy of the "Natura Brevium," also printed by Pynson, in the library of King's College, Cambridge. It is probable that the two were originally bound together. Half-russia leather.

LYNDEWODE, WILLIAM. CONSTITUTIONES PROVINCIALES. 1^a. London: R. Pynson. [1499.]
 [R]euerendissimo I xpo p̄ri ac dño dño I dei gr̄a cantuariensi. etc. 167^a.
 ¶ Explicit opus magistri wilhelmi || Lyndwode super constitutiones p̄uinciales: laus deo. 171^b. Emprinted by Richard Pynson.

De officio Archi

Quapropter in ipsos scandalizantur turpiter et illis ex tunc parochiis am peccata rēnuunt confiteri. Statuimus q̄ huiusmodi citationes p̄uarie dictorum ordinarioꝝ fiende auctoritate per rectores: aut alios p̄dictos de cetero non mandentur sed fiant per officiales apparatus aut ministros alios eorumdem. Si vero huiusmodi citationes p̄uarie rectoribus vicariis: aut p̄elitteris demandentur ipsi super his parere minime teneantur: sed citationes ipse p̄uarie facite per eos ac exinde coniccuti censu re vel processu sint ipso iure irriti et manes.

Bonifacius.

¶ Ontingit aliquando quod clerici iure de letu personarū

PAGE OF TEXT. (SIG. D₃ RECTO.)

	Lincolniensis	Walterus
	Decretis superiari	Wichille
	Esrenata et infra	Sudbury.
	Esrenata et infra	Wicham.
	Circa sacramentū	Ylste
De baptis.	Quod in cōfide	Idem
et ei ⁹ effcā	Baptisterium	Comitibus
	Fontes	Idem
De ref. et ref.	Ad exemplū.	Exon. l.
sanctorū	Dignissimum	Wicham.
	Et rectore ecclesie	Comitibus
De ecc. epl.	Et parochiani	Wichille.
	Exequimus	Wicham.
	Licet parochiani	Bonifacius
	Provo et infra	Idem
	Et inuidentibus	Idem
	Contingit aliq̄	Stratford
De lms. ecc.	Ecce nō nōitate	Idem l. eodē
	Seculi p̄ncipes	
	Quia diuina	Idem
	Scitis quod cū dūdā	
De de	Cū viris religiosi	Idem
vel mo.	Ip̄i decreto	Exon. l.

Incipit liber quartus.

De sponsalibz	Dotimonia	Exon. l.
De spō. lpu.	Abi nō ē cōfensus	Edinabur
De clādestinis	Et ex cōtracibz	Wicham.
de p̄p̄lōrē.	Quia cōcupiscētia	Stratford

PAGE OF INDEX. (SIG. B₄ RECTO.)

Octavo. a-v; A⁸, B⁴. 172 leaves; 20 lines. 96 × 62 mm. With headlines, but without numbers to pages. 11^a begins: Sacramētū extreme.

1^a, Pynson's dedication; 1^b-167^a, the text; 167^b-171^b, index; 172^a, blank; 172^b, Pynson's first device.

The "I" mentioned in the dedication on the first leaf as Archbishop of Canterbury was John Morton, who died in September, 1500, so that the book must have been printed before that date.

128 × 89 mm. Seventeenth-century calf.

PROMPTORIUS PUERORUM. 1^b. ¶ Incipit prologus in libellū qui || dicitur promptorius puerorum. 115^a. ¶ Ad laudē et ad honorē oipotentis dei . et in || temerate genetricis ei⁹. Finit excellentissimū || op⁹ exiguis magnisqz scolasticę vtilissimū qd' || nūcupatur Medulla grāmaticę. Inp̄ssū per || egregiū Richardū pynson . in expensis virtuo||soꝝ virorū Fredrici egmōdt ⁊ Petri post pas-||cha an^o dñi . M.CCCC. nonagesimo nono . Deci||ma v^a . die mensis Maii.

5 May, 1499.

London:
R. Pynson,
5 May,
1499.

Folio. a, b⁸, c-s⁶, t⁴. 116 leaves; 41 lines. 206 × 149 mm. With headlines, but no numbers to the pages. 11^a begins: Bolkinge . Orexacio.

Verba. 3.

304^m bestis . Ingo gas gani gare gati tu.
primo coniugationis neutri. Cattho.

Et nota q^d oia Verba prime coniugationis. in
hoc opusculo cōtenta quoz praterita & supina
nō expmuntur. habēt praterita & supina .β.
eōdem & generalē regulā Verboz prime con-

uersus.

As in praterito bi suscipit & temouendo.
& p supinis her est generalis regula.

Deus.

Regula que formā seruans as mutat in ani.
Recte prateritū formādo suppiat i atun.

¶ Ad laudē et ad honorē omnipotentis dei. et in
temerate gentitias ei⁹. sunt excellentissimū
op⁹ epiguis magnusq; scolasticū vtilissimū qd
incurpatur Medulla grāmaticæ. In p̄ssū per
egregiū Richardū pynson. in expensis vitiuo
soz buonū fredrici egmondē & Petri post pas-
cha. an^o dñi .M. ccc. nonagesimo nono. Deni
ma v^a. die mensis Maii.

757. PROMPTORIUS PUERORUM. LONDON: R. PYNSON, 1499.
(LAST PAGE OF TEXT, WITH COLOPHON.)

1^a, blank; 1^b, prologue; 2^a-115^a, the text; 115^b, Pynson's third device; 116, blank.

The colophon of this book presents one of the unsolved problems of bibliography. The book was printed by Pynson for, and at the expense of, two stationers. The first, Frederick Egmond, is well known, as several books were printed for him in the fifteenth century, when he carried on business in London. He was also a book-binder. Early in the sixteenth century he went to France, where he carried on business for some years. Who the second stationer, Petrus post pascha, may have been is unknown, or what name in the vernacular the words "post pascha" are intended to represent.

253 × 178 mm. Wanting the last blank leaf. This copy was, until recently, bound with some other books, amongst them a copy of Caxton's Royal book. At an early date it was in the library of the Cistercian Abbey of SS. Mary and Nicholas, at Betlesden, in Buckinghamshire. Below the colophon is the inscription: "Iste liber pertinet ad monasteriū bte marie bytlesdene ex donis dompni Iohis byssetus ⁊ dōpni henrici halderton," and another, omitting the names of the donors, is at the beginning. Brown morocco, by Riviere.

758

9 Oct.,
1499.

ABBREVIAMENTUM STATUTORUM. 2^a. ¶ Incipit Tabula huius libri.
196^b. ¶ Explicit abbreviamentum Statutoz imp̄ssū || per Ricardū Pynson Et
totaliter finitū nono || die Mensis Octobris . Anno dñi Mill'mo qua||t'centesimo
Nonagesimo nono.

228

Octavo. [*⁸] a-z⁸, z⁴. 196 leaves; 30 lines. 95 × 67 mm. Without headlines, but with numbers to pages. 11^a begins: ont riens pris de lez.

London:
R. Pynson,
9 Oct.,
1499.

Leaf 1, blank; 2^a-8^a, table of contents; 8^b, blank; 9^a-196^a, the text; 196^b, colophon and Pynson's first device.

132 × 100 mm. Eighteenth-century dark calf, blind tooled.

759

GUIDO DE MONTE-ROCHERII. MANIPULUS CURATORUM. 1^a. 28 April, 1500.
Manipulus curatorum. 144^b. ¶ Celeberrimi viri dñi Guidonis de monte rocherii li-||ber qui manipulus curatorum inscribitur vna cum tabu||la eiusdem finit feliciter. Exaratus Londoñ . impressusq3 || per Richardum Pynson eadem in vrbe commorātem. || Anno dñi . M.CCCCC. die vero . xxviii. Aprilis.

Manipulus curatorum.



PYNSON'S THIRD DEVICE.

Octavo. a-s⁸. 144 leaves; 30 lines. 95 × 69 mm. Without headlines, but with numbers to pages. 11^a begins: legatū : nisi quis renatus fuerit.

1^a, title and Pynson's third device without border; 1^b, blank; 2^a-141^a, the text; 141^b-144^b, table; 144^b, colophon.

A perfect copy of this book is in the library of Stonyhurst College; it contains some slight variations from the present one. Pynson published another edition about this date in 16^o.

126 × 88 mm. Old mottled calf, with the Brudenell arms.

760

NOVA STATUTA. 2^a. Nulle soit attache per son corps ne ses biens ne terres [1502.] seises en countre magna. 31^a. [C]ome Huge le dispenser le pier z hughe le dispenser le fitz nadgairs a. 300^a. the same persone be put in excusyon as chough [sic] he were no clerke. || ¶ Emprynted by my || Rycharde Pynson.

Folio. a-c⁸, d⁶, a-z, 9, A⁸, B⁸(+4^a B⁵)⁹, C⁸, D-F⁶, G⁴, D⁸, E, F⁶, G⁴. 301 leaves; 47 lines. 224 × 156 mm. With headlines, but no numbers to pages. 11^a begins: ¶ statuez marchauntes del estaple.

229

London:
R. Pynson.

Leaf 1, blank; 2^a-30^b, index; 31^a-300^a, the text; 300^b, Pynson's third device.
This is a reprint of Machlinia's edition, carried on to the twelfth year of Henry VII (1496-1497). It was apparently begun about 1500, and finished about 1502, and copies vary, some having a device at the end of the main text, others being without.
290 x 229 mm. This copy wants leaves 1 and 297, 301, all blank, and leaves 4 and 5 are apparently in facsimile. Brown morocco, by Riviere.

761

[1505.]

SANCTO MARCHO, HIERONYMUS DE. DE UNIVERSALI MUNDI MACHINÁ. 1^a. De sancto Marcho. || Opusculum de vniuersali mundi machina ac de metheori-||cis impressionibus a Fratre Ieronimo de sctō || Marcho ordinis minorum & in sacra theologia studēte Parisiense edi||tum . ad mentem Arestotelis : necnon aliorum philosophoꝝ pitissimorū. || [Device.] 29^a. ¶ Explicit paruus tractatus de naturali mundi machina ac de || metheoricis impressionibus compilatus per fratrem Hieronimum de || sancto Marcho ordinis minorum in alma vniuersitate exoniense, 1505. || 9 . die Octobris. || Deo gratias.

De sancto Marcho.

Opusculum de vniuersali mundi machina ac de metheor-
cis impressionibus a fratre Ieronimo de sctō
Marcho ordinis minorum & in sacra theologia studēte Parisiense edi-
tum . ad mentem Arestotelis : necnon aliorum philosophoꝝ pitissimorū.



TITLE-PAGE, WITH PYNSON'S FOURTH DEVICE.

Quarto. a-e⁶. 30 leaves; 44 (42-45) lines. 141 x 92 mm. Without head-lines, but with numbers to pages. 11^a begins: esset circulus magnus.

1^a, title; 1^b, preface; 2^a-29^a, the text; 29^b-30^a, table of contents; 39^b, blank.

Fourteen woodcuts, twelve being neatly executed figures of the zodiac. The date 1505 (printed ihoh) refers to the compilation of the book, but, from the state of the printer's device, it is clear that it was printed very shortly after.

202 x 136 mm. Blind-tooled brown morocco, by F. Bedford.

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That man whiche hoppyth hys to ascende
On fortunes whele/and come to state royall
If the whele turne/may doute soze to descende
If he be hys the sozer is his fall
So he whiche trustyth nat therto at all
Shall in mooste eas and suerty hym selfe gyde
For vnshure fortune can in no place abyde



W E dayly proue by example and eydence
That many be made folys mad and ignorant
By the brode woylde/puttyng/trust and confydence
In fortunes whele vnshure and inconstant
Some assay the whele thynkyng it pleasant
But whyle they to clym by haue pleasour and desyre
Theyr fete them saylyth so fall they in the myre

Promote a yeman/make hym a gentyl man
And make a Baylyf of a Butchers son
Make of a Squyer knyght/let wyl they if they can
Coueyt in theyr myndes hyper promosyon
And many in the woylde haue this condicion
In hope of honour by treason to conspyre
But ofte they syde/and so fall in the myre

THE WHEEL OF FORTUNE.

BRANT, SEBASTIAN. THE SHIP OF FOOLS, TRANSLATED BY ALEX-
ANDER BARCLAY. 1^b. Venerandissimo in Xpo Patri ac dño : dño Thome

231

Fortune mu-
tabilitas.

Tolluntur in
altum vt lap-
su grauiore ru-
ant. Nemo cō-
fidat nīmūm
secundis. Ne-
mo desperat
meliora lapsis
Miscet hec il-
lis prohibetq;
Clotho Stare
fortunē. rotat
omne fatum.
Nemo tā dī-
uos habuit fa-
uentes Crasti-
nū vt sibi polī-
ceri posset.

Eccle. x.
i. macha. ii.
Prover. xiii.
Seneca i her.
cu. fur.

London:
R. Pynson.
14 Dec.,
1509.

London:
R. Pynson,
14 Dec.,
1509.

Cornisse Teneñ. pōtifi||ac diocesis Badoneñ. Suffraganio vigilātissimo sue paternitatis Capellari⁹ hu||millimus Alexander Barclay suiipsius recōmendacionē cū omni sūmissione/ et || reuerentia. Par. 3. ¶ This present Boke named the Shyp of folys of the worlde was translated i the || College of saynt mary Otery in the counte of Deuonshyre : out of Laten/ French/ || and Doche into Englysshe tonge by Alexander Barclay Preste : and at that tyme || Chaplen in the sayde College . traslated the yere of our Lorde god M.CCCCC||viii. Inprentyd in the Cyte of London in Fletestre [sic] at the signe of Saynt George || By Rycharde Pynson to hys Coste and charge : Ended the yere of our Sauour || M.d.ix. The .xiiii. day of December.

End, 281^a. ¶ Our Shyp here leuyth the sees brode
By helpe of God almyght and quyety
By Anker we lye within the rode
But who that lysteth of them to bye
In Flete strete shall them fynde truly
At the George : in Richade Pynsōnes place
Prynter vnto the Kyngē noble grace
Deo gratias.

Folio. ¶⁴, a⁸, b-p⁸, q⁸⁺¹, r-z, &, A-Y⁸. 281 leaves, of which 5-281 are numbered I-CCLXXIII with numerous errors; 40 lines of roman type, 48 of black letter, with marginalia.

1^a, Pynson's large device; 1^b, Latin dedication to Bishop Cornish, and colophon; 2-4, tables; 5-16, prefaces, verses, etc.; 17-279, the text; 280, 281^a, ¶ A conclusyon of this Boke with a Balade of the translatour in the honoure of the blessyd Virgyn I Mary / moder of god. I 281^b, Pynson's device.

The woodcuts are fairly good copies of those of the Basel editions.
Brown morocco, by Rivière and Son.

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12 July,
1521.

HENRY VIII. LIBELLUS REGIUS. 1^a. LIBELLO HV||IC REGIO HAEC || INSVNT. || [1 line space.] Oratio Ioannis Clerk apud Ro. pon. || in exhibitione operis regii. || Responsio roman. pont. ad eandem ex||tempore facta. || Bulla ro. pon. ad regiam maiestatem, || pro eius operis confirmatione. || Summa indulgētiarū, libellum ipsum || regium legentibus, consessarum. || Libellus regius aduersus Martinum || Lutherum hæresiarchon, || Epistola regia ad illustrissimos || Saxonizæ duces pie admonitoria. || 90^b, line 9. Apud inclytam urbem Londinum in ædibus Pynso-||nians . AN . M.D.XXI. quarto Idus Iulij. || Cum priuilegio a rege indulto. ||

Quarto. A-C⁴; a-t⁴, v²; a, b⁴. 98 leaves; 28 lines. 157 × 98 mm. With catchwords.

1^a, title; 1^b, blank; 2^a-7^a, Oration of Clerk; 7^b, Pope's answer; 8^a, Latin verse; 8^b, title of Bull; 9^a-11^a, Bull; 11^b, indulgence; 12, blank; 13^a, title of King's book; 13^b, blank; 14^a-89^b, King's book; 90, errata; 91^a, title of King's letter; 91^b, blank; 92^a-96^b, text of letter; 97^a, errata; 97^b, 98, blank.

Several pages and titles are enclosed in handsome borders copied from those designed for Froben by Hans Holbein. This is the first edition of the famous "Assertio septem sacramentorum," and is rarely found complete with all the extra pieces.

231 × 166 mm. From Lord Gosford's library. Original stamped binding by John Reynes, his two unsigned panels divided by his signed roll. Inlaid in modern calf.

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TONSTALL, CUTHBERT. 1^a. DE ARTE SVPPVTANDI || LIBRI QVAT-
TVOR || CVTHEBERTI || TONSTALLI. || 204^a. IMPRESS. LONDINI
IN AEDIBVS RI-||CHARDI PYNSONI. ANNO VER-||BI INCARNATI
.M.D.XXII. || PRIDIE IDVS OCTO-||BRIS. CVM PRI-||VILEGIO A ||
REGE IN-||DVL-||TO. || 204^b. Blank.

London:
R. Pynson,
14 Oct.,
1522.

Quarto. A-S⁴, T, TV, V⁶, X-Z, a⁴, ab⁶, b-z⁴, &⁴. 204 leaves; 29 lines.
163 × 106 mm. With catchwords.

1^a, title; 1^b, list of errata; 2^a-3^a, letter of Tonnall to More; 3^b-5^b, preface; 6^a-203, text.

Round the title is an elaborate border with the initials H. H., a very careful copy of the border designed by Holbein for Froben, the printer of Basle. There are also a few diagrams in the text. This is the first book issued in England on Arithmetic. It had been begun, the author tells his friend, in order to avoid being cheated: "Iam ante aliquot annos, mi More, cum mihi cum argētarijs negocium interuenisset, nec satis inter nos de ratione conuenirēt, ut fraudē mihi magnopere suspectam uitarem, coactus sum rationes non admodum expeditas, paulo propius inspicere, atq; artem supputandi quondam adolescenti mihi degustatam iterū repetere. qua ratione cum me a callidorū hominum molestia explicuissem, cæpi mecum cogitare, futurū mihi in reliqua uita non modicū operæ precium, si numerandi artem sic in promptu tenerem; ut a quantūuis uersuto falli attentus non possem." After having grappled with the literature of the subject he had contended also with the difficulties of expounding it in Latin, and was now publishing the work as a farewell to the sciences on his appointment to the see of London. "Nunc ad pontificatum Londinensem uacantem homo omnium maxime, eo honore indignus benignitate tamē regis cum de omnibus bonis, tum de me supra q̄ dici potest meriti, designatus, et quod superest uitæ, sacris addicturus litteris, prophana omnia scripta longe releganda putauī. atq; in primis illos apud me reconditos de numerandi arte commentarios Vulcani q̄ Mineruæ scriniis abijciendos censui. Neq; enim uel dignos esse qui in doctorum uenirent manus, uel ullam imposterum uitæ meæ partem sacris suffurari litteris, ut limam eis inducerem, fas esse existimaui. Rursus in mentem aliquid in his non inutile Arithmetice operā daturis posse deprehendi: nec satis consultum fore, si quæ mihi tot noctium lucubrationibus cōstituerunt, flammis absumenda committerem." Several examples are known printed upon vellum.

218 × 161 mm. Red morocco, by Zaehnsdorf.

HAYTON. A LITTLE CHRONICLE. 1^a. ¶ Here begynneth a lytell [1525.]
cronycle, translated & im-||printed at the cost & charge of Rycharde Pyn-||son .
by the cōmaundement of the ryght || high and mighty prince, Edwardē || duke
of Buckingham, yerle || of Gloucestre, Staffarde, || and of Northampton. 48^b.
¶ Here endeth a lytell cronicle translated out of frenche || into englysshe at the
cost & charge of Richarde Pynson || by the commaūdement of the right high
and mighty || prince, Edwardē duke of Buckyngham, erle of Glou-||cestre,
Staffarde, & of Northampton . And imprinted by || the sayd Richarde Pynson,
printer vnto the kinges no-||ble grace. Cum priuilegio a rege indulto.

Folio. A-E⁶, F, G⁴, H⁶, I⁴. 48 leaves; 41 lines. 191 × 122 mm. With
headlines and numbers to pages. 11^a begins: obey to theyr lorde.

1^a, title; 1^b-2^b, introduction and table of contents; 3^a-37^b, The Chronicle; 38, blank;
39^a-47^b, lists of cities and popes, etc.; 48^a, blank; 48^b, colophon and Pynson's device.

This curious book of travels in the Holy Land and Armenia by Hetoum, Prince of Gorigos,
was turned into French by Nicholas Falcon, and is conjectured to have been turned into
English by Alexander Barclay.

244 × 178 mm. Wanting leaf 38, blank. From the library of the Earl of Ashburnham.
Olive morocco, by Mackenzie.

London:
R. Pynson.
[1525.]

Another copy.

237 x 177 mm. This copy has the blank leaf 38. Dark olive morocco, by Bedford.

**There endeth a lytell cronicle translated out of frenche
into englyshe at the cost & charge of Richarde Pynson
by the commaundement of the right high and mighty
prince/ Edward duke of Buckyngham/ erle of Glou-
cestre/ Staffarde/ & of Northampton. And imprynted by
the sayd Richarde Pynson/ printer vnto the kinges no-
ble grace. Cum priuilegio a rege indulto.**



765. HAYTON: A LITTLE CHRONICLE. LONDON: R. PYNSON, [1525].
COLOPHON, WITH PYNSON'S SEVENTH DEVICE.

JULIAN NOTARY

767-769



COLOPHON, DEVICE, AND BORDER.

JACOBUS DE VORAGINE. THE GOLDEN LEGEND. 1^a. Frontispiece.
 37^a. ¶ Here begynneth the legende named in latyn legenda aurea That is to
 235 H H 2

London:
 Julian
 Notary,
 16 Feb.,
 1503-4.

London:
Julian
Notary,
16 Feb.,
1503-4.

saye in || Englysse the golden legende. For lyke as passeth golde valewe all other metal-||lys. So thys legende excelleth all other bookes. || 296^a, line 33. THus endeth the legende named in latyn legenda aurea that is to || saye in Englysse the golden legende. For lyke as golde passeth || all other metalles : Wherin ben conteyned all the hyghe and grete feestes || of oure lorde. The festys of oure blessyd lady : The lyues passyons and || myracles of many other sayntes hystories and actes, as alle alon-||ge here a fore is made mencyon, whyche werke I dyde accomplysshe || and fynysse att Tempell baar the .xvi. daye of Feuerer . The yere of || oure lorde a. Thousande .CCCCC.iiij. And in the .xix. yere of the reyngge || of Kynge Henry the .vii. ¶ By me Iulyan Notary. 296^b. ¶ Thys Empryn || ted at temple bar-||re be me : Iulyan || Notary Dwellyn || ge in saynt clemē-||tys parysshe || [Printer's small device, surrounded by eighteen border-pieces.]

Folio. a-d⁸, e⁸, A-X, A-K⁸, L¹⁰. 296 leaves; 2 columns; 56 lines. 255 × 182 mm. With headlines and pagination.

1^a, woodcut; 1^b, tabula; 2^a-36^b, Old Testament histories; 37^a, title of "Golden Legend"; 37^b, prologue; 38, tabula; 39^a-296^a, text.

With many illustrations drawn from various sources, amongst them being some in the "manière criblee." The omission of a sentence from the colophon of de Worde's edition of 1498 makes nonsense of it, but the mistake is repeated in this and subsequent editions.

"Julian Notary, printer and stationer in Westminster and London, appears to have begun to print about 1496, the first book with which he can be connected being an edition of the 'Quaestiones Alberti de modis significandi' printed at London by St. Thomas Apostle Church. No printers' names are given, but there is a device, used later by Notary alone, containing the initials I. N., I. B., and I. H. This same device is found in a Sarum Horae, printed 3rd April, 1497, at the same address, for Wynkyn de Worde. The first two sets of initials stand doubtless for Julian Notary and Jean Barbier, but the last cannot be identified with any certainty. The most probable suggestion is that I. H. is Jean Huvin, a printer or stationer of Rouen, who was connected about this time with the production of Sarum service-books. In 1498 Notary and Barbier printed a Sarum Missal for W. de Worde. They were then settled at Westminster, and used the same device, from which the initials I. H. had been cut out. On 2nd January, 1500, was issued the 'Liber Festivalis,' containing the old device with all the initials cut out, and the name, Julianus Notarii, inserted in type. At the end of 1500, W. de Worde left Westminster, and very soon after Notary followed his example, settling in a shop just outside Temple Bar, which was probably the one lately vacated by Pynson. It had apparently no sign previous to his occupation, and he attached to it the sign of the Three Kings. In 1510 appeared an edition of the 'Sermones de tempore et sanctis,' with an interesting imprint on the title-page, which may be translated: 'They are to be sold (when they have been printed) at London in the suburb of Temple Bar near the porch of St. Clement's in the house of Julian Notary, printer and bookseller, carrying on business under the sign of the Three Kings. And they will also be found for sale in St. Paul's Churchyard in the same man's little shop [cellula] from which also hangs the sign of the Three Kings.' After this Notary apparently gave up his house by Temple Bar, and when he next appears, in 1515, he was living in St. Paul's Churchyard, beside the west door, and beside the Bishop of London's palace. The 'Chronicle of England,' printed this year, mentions no sign, but two grammars issued in the year following mention the sign of St. Mark, and this in 1518 was changed back to the old one of the Three Kings. Nothing is known printed by Notary after 1520 though he was still alive in 1523. He printed in all about forty-eight books and used three devices." —"A Century of the English Book Trade," abridged.

323 × 235 mm.

768

10 Nov.,
1509.

POSTILLA EPISTOLARUM ET EVANGELIORUM. 1^a. POstilla siue expositio epystolarum ⁊ euange||liorum dominicalium necnon de sanctis et eorum cōmuni || vna cum ferialibus tam de toto tempore anni q̃, etiam eo-||rundem

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sanctorum. || [Woodcut.] || ¶ Impressum per egregium Iulianum notarium || Impressorem cōmemorante extra temple || barre sub Intersignio sancto-||rum trium regum || ✠ ||. 288^a, column 2, line 38. ¶ Postilla siue expositio epystolarū ⁊ euāgelioꝝ tam de tempore q̄, de sanctis vna cū || ferialibus de toto tempore anni necnon eo-||rundē sanctoꝝ finit feliciter nouiter impres-||sa Londoñ in achademia Iuliani Notarii || bibliopole : impensis vero eiusdem moram || suam trahentis iuxta templum barre sub in-||tersignio trium Regum . Anno salutis nre || M.CCCCC.ix. die vero. x. Novembris || 288^b. [Device.]

London:
Julian
Notary,
10 Nov.,
1509.

Quarto. a-3, &, A-M⁸. 288 leaves; 2 columns; 36 or 54 lines. 170 × 112 mm. With headlines and pagination.

1^a, title; 1^b, prologue of Gulielmus Parisiensis; 2^a-286^b, text; 286^b-288^a, index; 288^b, Notary's large device.

207 × 137 mm. Brown morocco, by F. Bedford.

769

CHRONICLES OF ENGLAND AND DESCRIPTION OF BRITAIN. 1515.

1^a. Five woodcuts and type ornaments. 5^a. IN soo moche that it is necessary to || all creatures of crysten relygyon, || or of false relygyon, or gentyles, ⁊ || machomytes to knowe theyr pryn||ce, or princes, that regne vpon thē || ⁊ them to obey. So it is comodyous to knowe || theyr noble actes ⁊ dedes, ⁊ the cyrcūstaūce of || theyr lyues. Therefore in the yere of oure lor-||de . M.CCCC.lxxxiii. ȳ yere of ȳ regne of kyn||ge Edwardē ȳ fourth at saynt Albons, so that || [etc.] 132^b, column 2, line 46. ¶ Here endeth this present Cronycle of En||glonde with the fruyte of tymes . compyled in || A booke. And also newly Enprynted in the ye||re of our lorde god . M.CCCCC. ⁊. xv. by me || Iulyan Notary dwellynge in powlys chyrche||yarde besyde ȳ westedore by my lordes palyes. || 133^a, column 1, line 1. ¶ Here foloweth a lytell treatyse the whyche || treateth of the descripcion of this lōde whiche || of oldē thyme was named Albyon. And after || Brytayne And nowē is called Englonde and || speketh of ȳ noblesse ⁊ worthynesse of the same. || [etc.] 148^b, column 2, line 43. Enprynted at Londō in powlys chyrche||yarde at the west dore of powlys || besyde my lorde of londons || palays by me Iulyan || Notary || ✠ || In the yere of our lorde god . M.CCCCC.XV. ||

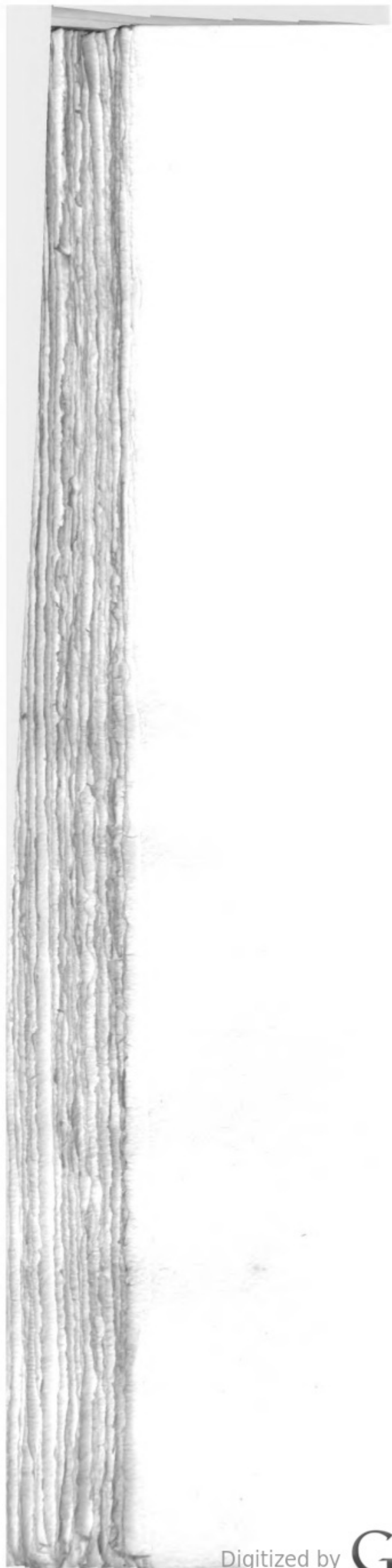
Folio. ✠⁴, a-v⁶, x⁸, y, 3⁶, z⁴. 148 leaves; 2 columns; 51 lines. 170 × 235 mm. With headlines and pagination.

1^a, title-page (woodcuts and type ornament); 1^b-4^a, table of contents; 4^b, woodcuts; 5, Prologue; 6^a-132^b, Chronicles; 133^a-148^b, Description of Britain.

There are several illustrations and plans in the earlier part of the book. Among the illustrations are two, Adam and Eve, and Mary and Joseph in the stable, worked on metal in the "manière criblée." This is the first book printed by Notary after he had moved his printing-office from the Strand to a house in the churchyard with the sign of St. Mark, changed later to the Three Kings.

200 × 291 mm. Olive morocco, by Bedford.

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and Towns.**

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**Indexes:
Countries
and Towns.**

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